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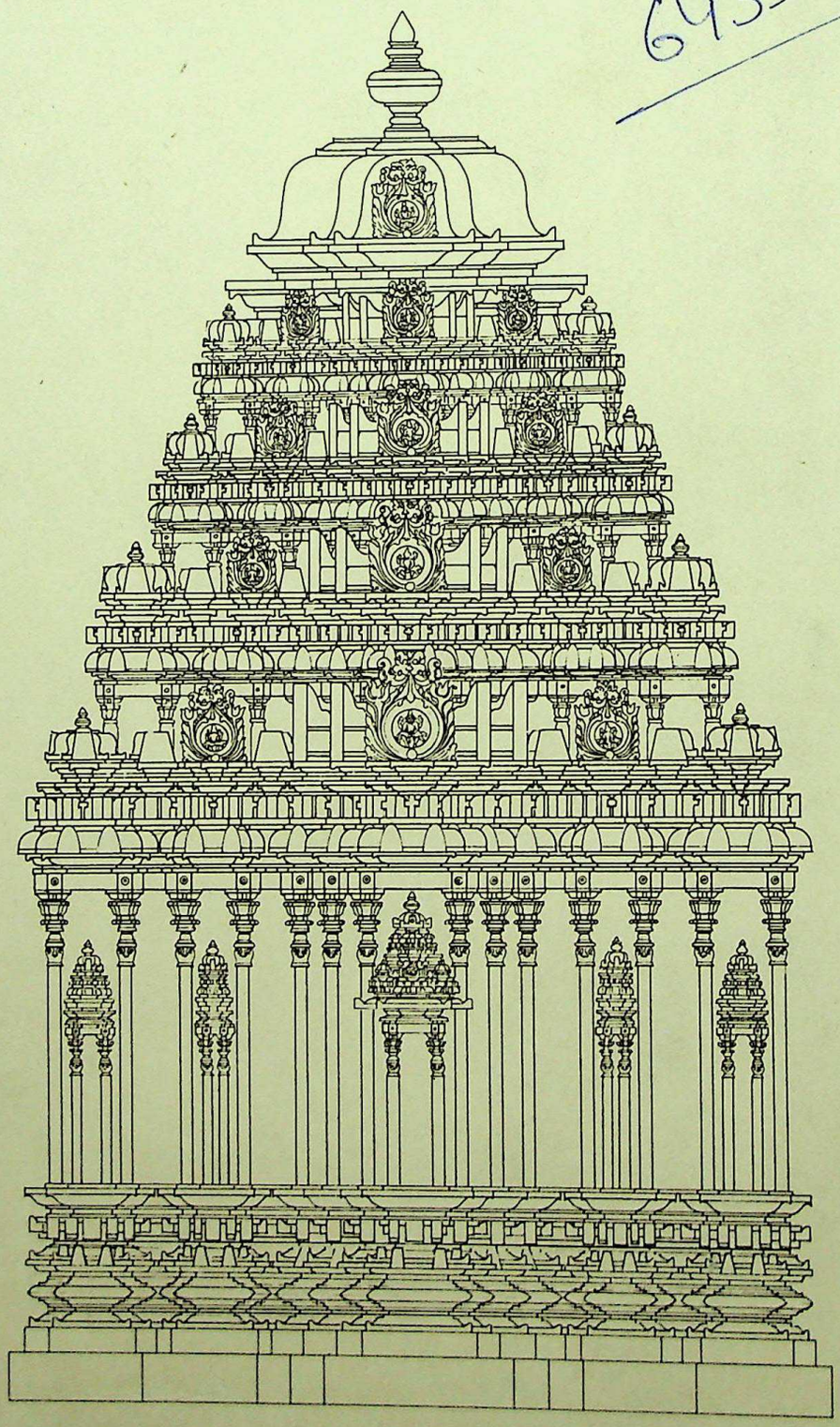
OF
Indian Temple Architecture

SOUTH INDIA

UPPER DRĀVIḌADĒŚA
LATER PHASE

6435-a



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South India: Upper Drāviḍadēśa

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Indian Temple Architecture

SOUTH INDIA

UPPER DRĀVIḌADĒŚA

LATER PHASE, A.D. 973-1326

State Museum Library Lucknow
643 - a

M.A. Dhaky

American Institute of Indian Studies
Indira Gandhi National Centre for the Arts
1996

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Vol. I, Part 3: Text

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To

The Sacred Memory

of

Professor Stella Kramrisch

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Foreword

It gives me great pleasure to write a few lines as Foreword to this third part of Volume I of the *Encyclopaedia of Indian Temple Architecture*. The efficacy of following a schema which was adopted by a group of scholars, as far back as 1967, has already been established through the earlier volumes, Vol. I (parts 1 and 2) and Vol. II (parts 1 and 2). A new generation of archaeologists and art historians are already using the technical terminology identified in these volumes. The present volume surveys/ investigates some four hundred temples of Karnataka and Teliṅgana. The sheer volume of material collected is vast as is borne out by the impressive documentation of 1674 illustrations, 315 drawings, and 16 maps. This is perhaps the most comprehensive documentation of medieval period and the region under reference. M. A. Dhaky, in his Introduction, has competently reviewed the recent literature on the subject, specially the work of Adam Hardy, *The Karṇāṭa Drāviḍa Tradition: Development of Indian Temple Architecture in Karnataka, 7th to 13th Centuries* (now published by the Indira Gandhi National Centre for the Arts under the title *Indian Temple Architecture: Form and Transformation*, 1995), Ajaya Jagannath Prasad Sinha, S. Settar, G. Foekema, and others; it is, therefore, not necessary for me to comment in detail on the shift of emphasis and change of perspective on the study of temple architecture.

From these studies, specially the *Encyclopaedia of Indian Temple Architecture*, A. Hardy's work, and the recent study of *The Temple of Mukteśvara at Caudadānapura* by Vasundhara Filliozat (both IGNCA publications), it appears that critical scholarship has come a long way since the days of the early pioneers in the field, e.g., Fergusson, Cunningham, Burgess, Rea, and Cousens. Valuable and basic as their works were, they surveyed and documented only pieces of archaeology including structural remains dissociated from the matrix of life on the one hand and the textual traditions on the other. Their concern was the material form. Indeed the approach continued to be followed by many distinguished Indian archaeologists until the fifties of our century.

Parallel and concurrent was the search for manuscripts, the *Śāstras*, not only on architecture *(Vāstu* and *Śilpa)* but also on all other arts, *nāṭya*, *saṅgīta*, and *alaṅkāra*. Chapters of the *Agnipurāṇa* and the *Matsyapurāṇa* had been published; the third *khaṇḍa* of the *Viṣṇudharmottara-purāṇa* had been brought to light and there was an active debate on the relationship of *Śāstra* and *Prayoga*, not to be understood in their English equivalents as 'theory' and 'practice'. The discourse was most vibrant in the field of poetics and dramaturgy as is borne out by the works of P.V. Kane, and S. K. De. This was a departure from the line followed by Indologists earlier. Neither Sylvain

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Lévi nor for that matter A. B. Keith made an attempt to apply the tenets of the *Nāṭyaśāstra* to Sanskrit drama nor identified regional texts for studying medieval Indian theatre. The situation in the field of Indian architecture was similar. There was one group of archaeologists who studied Indian temple architecture through the application of methodological tools more appropriate for other cultures, and another set of scholars, largely Sanskritists, who indentified texts and even compiled glossaries but did not have the technical wherewithal to examine actual monuments. P. K. Acharya's *Indian Architecture According to the Mānasāraśilpaśāstra* and *Dictionary of Hindu Architecture* are a case in point. Resultantly, there was a hiatus between the study of texts and the analysis of architecture. There was no doubt a lurking feeling in both that each was inadequate and partial.

The first attempt at providing a corrective was, however, made as early as 1834 by Ram Raz who tried to relate temple architecture to living cultural traditions of south India. James Prinsep, too, tried slightly earlier to evaluate northern Indian shrines in the light of *Vāstuśāstra* traditions.

It was A. K. Coomaraswamy who gave a new turn to the study of architecture, Indian and Asian, by delving deep into literary sources and related concepts and technical terminology for assessing monuments, stūpas, and temples alike. Also, he was the first to unambiguously state that the "origin of any monument can be considered either from an archaeological and technical or from an aesthetic or cognitive point of view: in other words either as fulfilling a function or as expressing meaning." He went on to point out that there may be logical distinctions, but not real distinction, for the monument was both, in fact more; it was the symbol of the life of the spirit. Equally significant was his incisive analysis of P. K. Acharya's *Dictionary of Hindu Architecture*, and its inadequacy. At the level of understanding the evolution of form, he perceptively drew attention to the origins of monumental architecture in huts and humble dwellings. The two volumes of *Essays on Indian Architecture* published by the IGNCA (edited by Michael Meister) offer ample proof of the manner in which Coomaraswamy gave a new turn to the study of Indian architecture. My Forewords to these volumes identify the milestones of this new path.

Nevertheless, as in some other spheres, it was left to Stella Kramrisch finally to change the course of critical studies on temple architecture more specifically. Her approach was complimentary to, but not identical with that of Coomaraswamy. Her small, but great work, the *Indian Sculpture*, has already re-assessed the value of medieval Indian art and had connected the medieval factor in Indian sculpture and the evolution of regional styles. In *The Hindu Temple* she plunged into the primary textual material at the level of concepts (the *Vedas* and the *Upaniṣads*), structure (*Śatapatha-Brāhmaṇa*) and process and manifestation (*Bṛhat-saṁhitā*). The transformation of the concept of the *Puruṣa* into a concrete building of stones was revealed as also was the close connection of the *Śāstra* and architectural plans and scheme of temples.

Despite these towering figures, there is yet another dimension to which attention has been given only recently. The temple no doubt is replication of the cosmos; the symbol of the transcendence and imminence, but it is the ritual which enlivens the deity, and transforms the temple into a living organism of the here and now, not a monument in the historical past. In its very conception, it is the *tīrtha*, the place of pilgrimage where the devotee takes the journey from the outer to the inner. He moves inwards from outer light into the physical darkness of the *garbhagṛha*, this is at the physical level. At the psychical level, he moves from the state of ignorance, the multitudes of forms (*saṁsāra*), to receive inward light and luminosity. The

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architectural programme is designed to facilitate this psychic journey of opening the doors of perception and form. Thus, the journey is from multiplicity to unity, from grossness to subtlety, from time to timelessness. The temple as a concept, form, function and experience is complete only when an inanimate stone is animated and empowered to transform the human. All architectural plans, details of architectural members, the outer and inner spaces — the *gōpuras*, the *śikharas* and the *vimānas*, the *ardha-* and *mahā-maṇḍapas, the antarālas* and the *garbhagṛhas*, the *adhiṣṭhānas* and the *gavākṣas* — are vehicles of evoking this state of illumined wonder *(adbhuta)*.

However, the study of any manifested form needs to be analysed for understanding its many dimensions and its polyvalence of meaning and style. It is also obvious that, in Indian art in general and Indian architecture in particular, two concurrent movements, can be discerned. One a perennial life line with some immutable concepts of the world view which is sustained through all periods, regions, and levels, and the other of specificity of period, regions, locale, and level of society.

The American Institute of Indian Studies, Varanasi Center, (formerly the American Academy of Benares) has attempted to survey and provide classifications and categorisation of temples and has focused attention on the second movement. In doing so, the Encyclopaedia has bridged the gap between textual scholars and archaeologists. Each of the volumes, through very clearly laid out schema, facilitates the understanding of the evolution of multiplicity of styles and schools, construction techniques and function of each architectural member in the totality of the temple structure. The volumes lay emphasis on the role of patronage and dynasties as also local craftsmanship, oral traditions in the evolution of style.

The *Vāstuśāstras*, like other *Śāstras* and disciplines, have an implicit and explicit level. At the implicit level, they embody a vision, a concept. At the explicit level, they provide the technical vocabulary and metrical norms for creating architectural edifices. They also explain the evolution of distinctive features of each region and sub-region.

The *Encyclopaedia of Indian Temple Architecture* has come as a culminating step in the study of Indian architecture where the technical vocabulary of the texts has been applied to architectural structure. The annotated glossaries, when published, will be an authoritative source on the relationship of the texts and the monuments.

A couple of years ago, when Dr. Pradeep Mehendiratta approached the IGNCA to collaborate in this important ongoing task, we welcomed the proposal. As has been mentioned above, the IGNCA on its initiative has been supporting research and publishing works on temple architecture, each exemplifying a new methodology of comprehending the Indian temple at the level of concept, meaning, and form: *The Temple of Mukteśvara at Caudadānapura* by Vasundhara Filliozat; *Indian Temple Architecture: Form and Transformation* by Adam Hardy; *Ellora: Concepts and Style* by Carmel Berkson constitute one series within the overall programme of IGNCA.

The IGNCA has also initiated two multidisciplinary projects, one in the south and the other in the north, namely the Bṛhadīśvara temple in Tanjāvūr and the Govindadeva temple at Vrindavana with a view to examining the temple in all its dimensions, the conceptual, literary, textual, historical, epigraphical, crafts traditions, ritual calendars, and ritual treatise and performances. The results of these studies will perhaps demonstrate, in detail, what Coomaraswamy and Kramrisch, intellectually and intuitionally, had perceived but for obvious reasons could not do actual field work.

The volumes of the *Encyclopaedia of Indian Temple Architecture* thus find a place within IGNCA's conceptual vision. I should like to acknowledge here the contribution of the founding fathers of the American Institute of Indian Studies,

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particularly, Norman Brown and Edward Dimock. I have always appreciated the leadership provided by succeeding Presidents of the Institute, Joe Elder and Frederick M. Asher. The scholars who have been associated with this project ranging from K. R. Srinivasan, Krishna Deva, K. V. Soundara Rajan, Michael Meister, H. Sarkar, and M. A. Dhaky particularly deserve our profound thanks for the dedicated perseverance with which the project of this magnitude is being executed. The deft and sure hand of Dr. Pradeep Mehendiratta in steering a complex organisational structure is obvious. We hope, there will be other opportunities of meaningful and indepth collaboration.

Kapila Vatsyayan

New Delhi, September 1995

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Preface

We take pride in the production of another volume in the massive undertaking that results in the *Encyclopaedia of Indian Temple Architecture*. It is particularly gratifying to acknowledge the support of the Indira Gandhi National Centre for the Arts, which made the publication of this volume possible, as well as the Smithsonian Institution, which has supported the research since the project's inception, and the Ford Foundation, whose recent generosity has sustained the AIIS Centre for Art and Archaeology.

We have witnessed the encyclopaedia project almost since its inception. When the project was launched, skeptics doubted that even the first volume would ever see publication. After years of intensive site documentation, resulting in tens of thousands of superbly organized photographs and countless architectural plans, the skeptics challenged the Institute to prove itself by publishing a volume. The challenge has been more than met. To date, four volumes have been published, the fifth being this one, bringing the project close to completion.

The results have been much more than books that many around the world admire. Work on the encyclopaedia has produced an unparalleled photographic archive which is used by scholars from many countries. As we move into the twenty-first century, the archive that has prospered as a result of the encyclopaedia will continue to expand as it documents a still broader range of India's visual culture. And plans are being developed to insure even broader accessibility to the materials, for example, through digitized images that can be recalled on computer screens.

The drive and dedication of a huge number of people stand behind the *Encyclopaedia of Indian Temple Architecture*. They include scholars and administrators, production staff both within the Institute and at our publisher, and a support staff of photographers, draughtsmen, and typists who ventured into the realm of word processing; we cannot forget, too, the staff who maintain the premises and provide the environment in which the work has been undertaken. At two ends of the project, we should acknowledge Pramod Chandra who conceived it and Michael Meister who edited volumes for many years. But we save for last the most special acknowledgement — one expressed with deepest regard and profound personal affection: to M.A. Dhaky, the real force behind the work. He has put aside his fondness for mysteries and science fiction, for plants and ghosts, to sustain a project that has drawn international acclaim. It is a project at the centre of things important to the American Institute of Indian Studies.

Frederick M. Asher

Catherine B. Asher

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Introduction

The present Part, as with the earlier two and likewise in two binds, is the third in Volume I series and is inevitably the largest due to the enormity of material it covers. It focuses on the buildings in the cognate styles of medieval Karnataka and of the contemporaneous Teliṅgāṇa region in Andhra Pradesh, which together form a vast territorial section of the Upper Drāviḍadēśa. The coastal Andhra Pradesh (including Vēṅgīdēśa) possesses a few medieval buildings in a style closely akin to the medieval Cōḻanāḍu of the Lower Drāviḍadēśa and hence not included in this Part. Buildings described and discussed in this Part are numerous, several among which are notable for the excellence of their architecture, and the feelings they evoke are ennobling. They were built under the political aegis and the overall patronage of the Cālukyas of Kalyāṇa, the Hoysaḷas of Dōrasamudra, the Kākatīyas of Varaṅgal, and the dynasties subordinate to the first and the third. Most of the buildings, however, were the result very largely of the munificence of district and regional governors, powerful generals, affluent tradesmen, and also of burghers and devout citizens, and in a few cases seemingly of monastic pontiffs.

The medieval phase of building activity, which in general began after the mid-tenth century, had been abruptly terminated after the first quarter of the 14th century by the devastating invasions of the Delhi Sultanate. When recovery was effected under the Vijayanagara dynasty, the preceding indigenous building systems and styles were replaced by a more or less homogeneous Dravidian style that had its origins in the Tamiḻ country. This style, together with the various schools of the Nāyaka dynasties that followed, will be dealt with in Part 4 of this Volume.

The basic scheme of this third Part follows the one adopted in the first two Parts already published, the detailed frame-work of which, in essence a continuation of the preceding Part, is tabulated below:

Style Outline

Vol. I, Part 1

I. *Lower Drāviḍadēśa*, c. A.D. 650-1324

Vol. I, Part 2

II. A & B. *Upper Drāviḍadēśa*, Early and Middle Period, c. A.D. 550-1075

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Vol. I, Part 3

II. C. *Upper Drāviḍadēśa*, Later Period, c. A.D. 973-1326

1. *Northern Karṇāṭa style*, c. A.D. 973-1250
   a. Cālukyas of Kalyāṇa, Phase I
   b. Cālukyas of Kalyāṇa, Phase II
   c. Later Kadambas of Banavāsi, Hānagal, and Candrāpura and Goa
   d. Raṭṭas of Kuhaṇḍimaṇḍala
   e. Guttas of Guttavoḷal
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   g. Śāntaras of Huṁca
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   Āḷupas of Bārahakanyāpura

Vol. I, Part 4

III. *Integrated Styles of South India*, c. A.D. 1326-1736

Vol. I, Part 5 will contain a comprehensive, annotated, and illustrated glossary of architectural terms; the reference glossary, provided in each Part, including the present one, is intended only as a quick aid to the reader.

The present Part incorporates three supplementums necessitated because of some recent discoveries and fresh determinations made on the stylistic grounds and revisions that had to be effected on the chronological positions of some buildings. Also, some lately received photographs, because of their illustrative importance, could not be left out and had to be accommodated, though their inclusion seems at odd or unlikely situations. Some space has been devoted in response partly to the demands in India for more detailed and more complete descriptions of the buildings and partly to suggestions that came from some continental scholars for incorporating authors' responses to evocative visual configurations and decorative details of the buildings. The images (other than the principal or cult icons but otherwise meant for worship) placed in the temple-halls, including the Nandi figures, have sometimes been illustrated; for some of these further clarify the building's date and some possess, going by the medieval standards, artistic pretensions of a higher order.

The first 15 chapters have been written by the present author, and the last one was contributed by H. Sarkar who, it is profoundly sad, is no longer with us.

Now to the terminology used in this Part. Since Karnataka and Andhra Pradesh do not have any medieval vāstu-text pertaining to building traditions, the terms used here are drawn from the relevant Sanskrit textual sources of Tamiḻnāḍu, and central and western India. A few terms were also extracted from inscriptions.

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For temple and ancillary structures, the medieval epoch is as important in Upper Drāviḍadēśa as in north India. The medieval period here, too, had witnessed the blooming of the perfected architectural styles carrying a sacred building to the apex of the evolutionary pyramid. While the temples of the preceding centuries — founded in the régime of the Calukyas of Vātāpi, Eastern Calukyas of Vēṅgī, and the Rāṣṭrakūṭas of Mānyakhēṭaka — are admired for the nobility, meditative expression, and dynamism of their associated divine and subsidiary figural sculptures, as also for the high quality and vigour of their decorative carving, those that were subsequently built in the domains of the medieval dynasties are notable for further formal development in planning and the total integration of their major architectural components as well as for the harmony of their shapes and decor. The buildings now possess cogency of volumes and masses at all levels as also an organic unity of their mouldings and ornament. As a result, they present a highly articulate appearance.

For northern India, medievalism had dawned at the beginning of the tenth century. For the upper south India it was manifest after 975, its image becoming visibly sharper from the earlier half of the 11th century. Moreover, the buildings built were prolific in number. Including those mentioned in the many inscriptions from several sites but now lost, they would number around 750, and this is one more point where Upper Drāviḍadēśa equals, in the intensity of building activity, the north Indian productions. One other aspect where the development parallels with that in the northern country, particularly western India and Mālavadēśa, is the occurrence here of the externally as well as internally decorated, closed as well as semi-open, columnar halls. The analogy with the north Indian examples, however, ends here; for there are some noticeable differences in the outlook of, and the attitude towards how the exterior of the halls as well as of the vimānas should be formulated and finished. Northern Karnataka on that score opened new vistas of treatment, a dazzlingly rich variety of columns, and a whole range of sophisticated and schillarent wall patterns where figural decoration in most cases is eliminated and in a few others minimally or unostentatiously applied. For the first time the importance of figural decoration is negated. In elevation, instead, the architectural elements function as the paramount decorative devices. In the case of one special school of Hoysaḷanāḍu architecture, of course, the buildings exceptionally reflect figural and ornamental opulence, indeed with considerable insistence. While the figural carving, wherever occurring, progressively became stereotyped, rigid, and mostly uninteresting as individual works of art, the extra-figural categories of decorative carving, on the other hand, often show high qualitative levels and standards. This observation is in large measure valid for the Teliṅgāṇa area as well.

The medieval Karnataka and Teliṅgāṇa buildings and their styles had for long been neglected and hence not subjected to closer studies with analytical tools, nor had their merits and qualities received pointed attention: indeed they were sometimes held in low esteem, even in contempt. In very recent years, the situation has dramatically changed. The contributions made by these buildings to the spheres of Indian art and architecture have now begun to get recognition. Even as the operations on the present Part were in progress, works relevant to these stylistic areas by several scholars came to be known; some of these are in printed form, some still remain in the shape of unpublished dissertation. So far as the northern Karṇāṭa or the Kuntala temples are concerned, a monumental thesis by Charles Adam Hardy, "The Karṇāṭa Drāviḍa Tradition: Development of Indian Temple Architecture in Karnataka, 7th to 13th centuries," Birmingham 1991, is currently in press and probably will have appeared in print before the present Part is published. By a thorough structural and morphological

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analysis against the background of the preceding buildings and their styles in Karnataka, Adam has worked out the formal origination and development of the vimāna of the medieval Karṇāṭan temple with all its major componental constituents. Then there is the Ph.D. dissertation, "Originality and Origination of Vesara Architecture," Philadelphia 1993, by Ajaya Jagannath Prasad Sinha who investigates the same problem from the angle of the historian of architecture and thus he has a differing approach with results somewhat different from Adam's. Next there is Channabasappa S. Patil's *Temples of Raichur and Bellary Districts, Karnataka*, 1000-1325, Mysore 1992, which describes several unknown, some less known, and a few known temples from archaeological standpoint and usefully adds to what was till now known in the field of Cālukyan temples. (A. Sundara's monumental work on the Cālukyan temples has been under preparation for some years, and when published, it is most likely to bring to light several hitherto unknown buildings in their historical and chronological perspectives.) For Hoysaḷanāḍu temples, two recent publications are notable, each important in terms of treatment, within its own sphere of emphasis. *The Hoysaḷa Temples*, Dharwad/Bangalore 1992, by S. Settar discusses, indeed competently and comprehensively, the historical and socio-religious background of the region and the buildings it possesses. Clear and handsomely composed illustrations of the selected Hoysaḷa temples in the second bind of the volume demonstrate the buildings' artistic and photogenic qualities. (Those interested in iconography and particularly in erotic art will, to their amazement and delight, discover in this volume the competence on that score of the Hoysaḷa artists which closely corresponds with that of their northern counterparts.) Following Adam's methodology and approach, the architecture proper of the Hoysaḷa vimānas has been ably analysed by Gerard Foekema of Amsterdam in his memorable work, *Hoysaḷa Architecture: Medieval Temples of Southern Karnātaka built during Hoysaḷa rule*, Volumes I & II, New Delhi 1994. It makes an instructive as well as a pleasurable reading, because it delineates in clearer terms the origins and the structurization processes, together with the evolution of the vimāna form and the components involved. Moreover, it perceptively touches the aesthetic aspects of the Hoysaḷa vimānas' exterior. On the Teliṅgāṇa buildings, the most notable is a highly informed dissertation, namely "Mode and Meaning in the Architecture of Early Medieval Telangana (c. 1000-1300)" by Phillip B. Wagoner, Madison 1986. It represents a very systematic, precise, analytical, and insightful study based on intensive field work. Mention must also be made of the *Temples of South India* (A study of Hindu, Jain and Buddhist monuments of the Deccan), New Delhi 1989, by J. Ramanaiah who brought to light several hitherto unknown but important buildings in Teliṅgāṇa territory. The present Part has been benefited particularly from the works of Patil, Foekema, Ramanaiah, and Wagoner.

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Varanasi, February 1995

M.A. Dhaky

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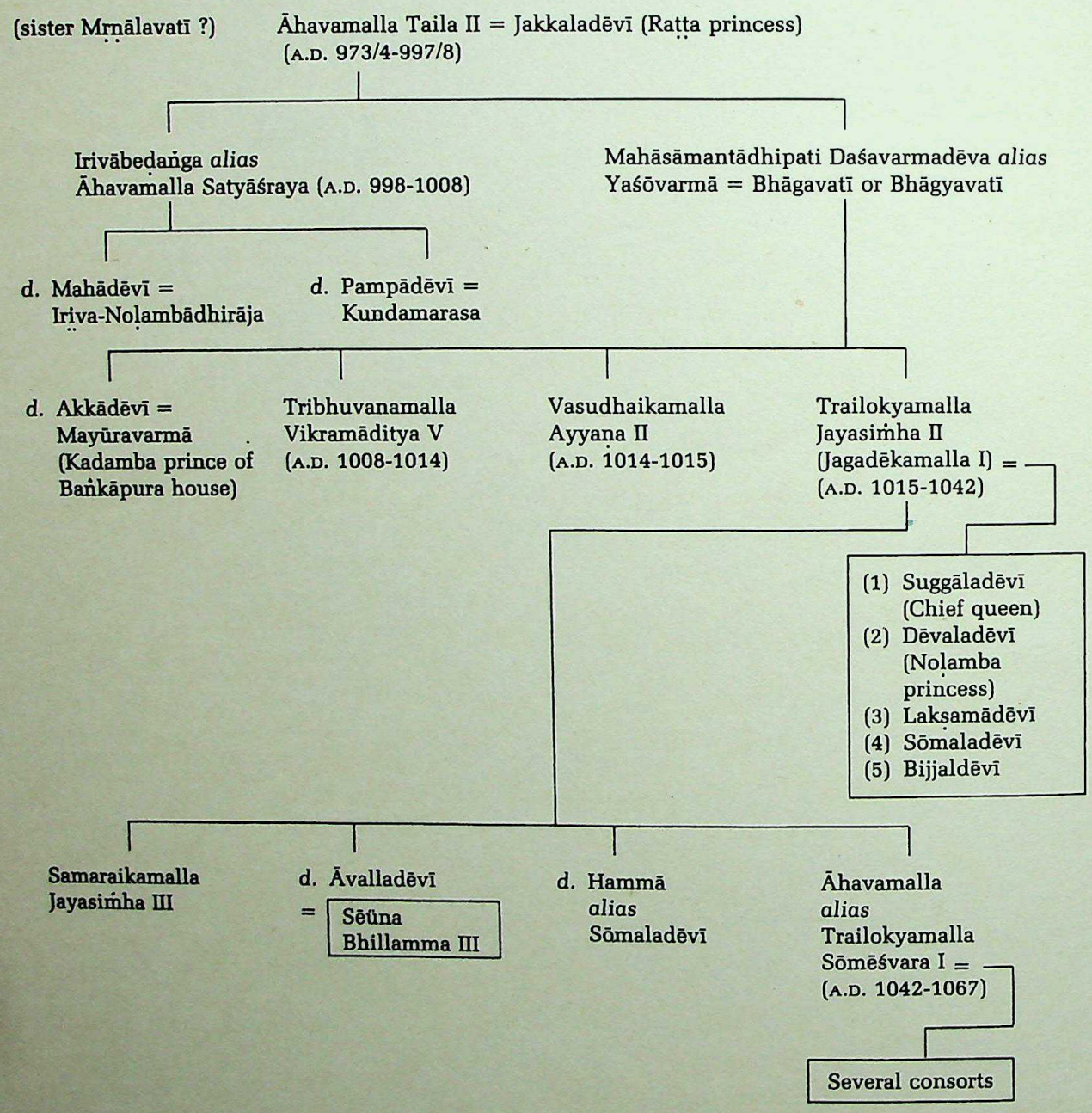
Genealogical Table: *Cālukyas of Kalyāṇa, Phase I*



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CHAPTER 33

II.C.1.a.

Northern Karṇāṭa style, *c.* A.D. 973-1067

Cālukyas of Kalyāṇa: Phase I, transitional

Historical Introduction

The Calukyas of Vātāpi (Bādāmi), despite their dislodgement, even termination of their main line some time around A.D. 757 by the Rāṣṭrakūṭas of Ēlāpura and Jambūkhaṇḍī, had survived in their homeland. After an eclipse of over two centuries which witnessed the Rāṣṭrakūṭa hegemony over Karṇāṭadēśa, the Calukyas found a chance to re-emerge. The Aihoḷe inscription of *c.* late eighth century of Śrī Perggaḍe Mahārājaṇ *alias* Taila Mahādhirājadēva seemingly is of Taila I of the collateral Calukya branch from which the medieval imperial "Cālukya" dynasty probably had originated. The scions of this resurgent dynasty are familiar to historians as "Later Cālukyas" or "Cālukyas of Kalyāṇī" — the correct rendering for the place being "Kalyāṇa". And the qualification "Later" is superfluous since the dynasty of Vātāpi was largely known as "Calukya" and not "Cālukya". The Cālukya charters, as well as the *Gadāyuddha* of Poet Raṇṇa (*c.* last quarter of the tenth century A.D.) trace dynasty's descent from Bhīma, a brother of Calukya Vikramāditya II of Vātāpi (A.D. 733/4-746/7). The fifth descendent from Bhīma in this collateral line was Ayyaṇa I to whom Rāṣṭrakūṭa Kṛṣṇa II (A.D. 878-914) is said to have given his daughter in marriage. Ayyaṇa's son Vikramāditya IV was married to Bonthādēvī, daughter of the Cēdi *alias* Haihaya monarch Lakṣmaṇadēva of Tripurī, the lord of Ḍāhaladēśa in central India. This matrimonial alliance soon after was to be proven politically useful to the Cālukyas since Rāṣṭrakūṭa Kṛṣṇa III had alienated the Haihayas who in the past had been their staunch allies on account of the successive bonds of matrimony.

Vikramāditya's son Taila II, known to be ruling from Mēlapāḍi (Bijapur District) in A.D. 957 as a chieftain subordinate to Rāṣṭrakūṭa Kṛṣṇa III, had received from the sovereign a fief of Tardavāḍi 1000 in *c.* A.D. 965. Then on, for some time, he calls himself mahāsāmanta as well as mahāsāmantādhipati, his own subordinate of Khachara-kula as well addresses him as "Mahāsāmantādhipati Āhavamalla Taila-parasa", the titles indicating an elevated rank in his otherwise feudatorial status. Taking advantage of the weakening prowess of the Rāṣṭrakūṭas under Khoṭṭiga and his successor Karkka II, and deriving strength from his now enlarged dominion, Taila II organized a successful military campaign against his sovereign and overthrew the ruling Rāṣṭrakūṭa monarch Karkka II in A.D. 973. Regaining thus the independence, the process of restoration of the lost glory of the erstwhile Calukya dynasty of Vātāpi was duly initiated. Several of the Rāṣṭrakūṭa vassals now transferred their allegiance to the rising and reborn Calukya power that henceforth was called "Cālukya", signifying, even proclaiming, its legitimacy by virtue of its derivation from the earlier "Calukya".

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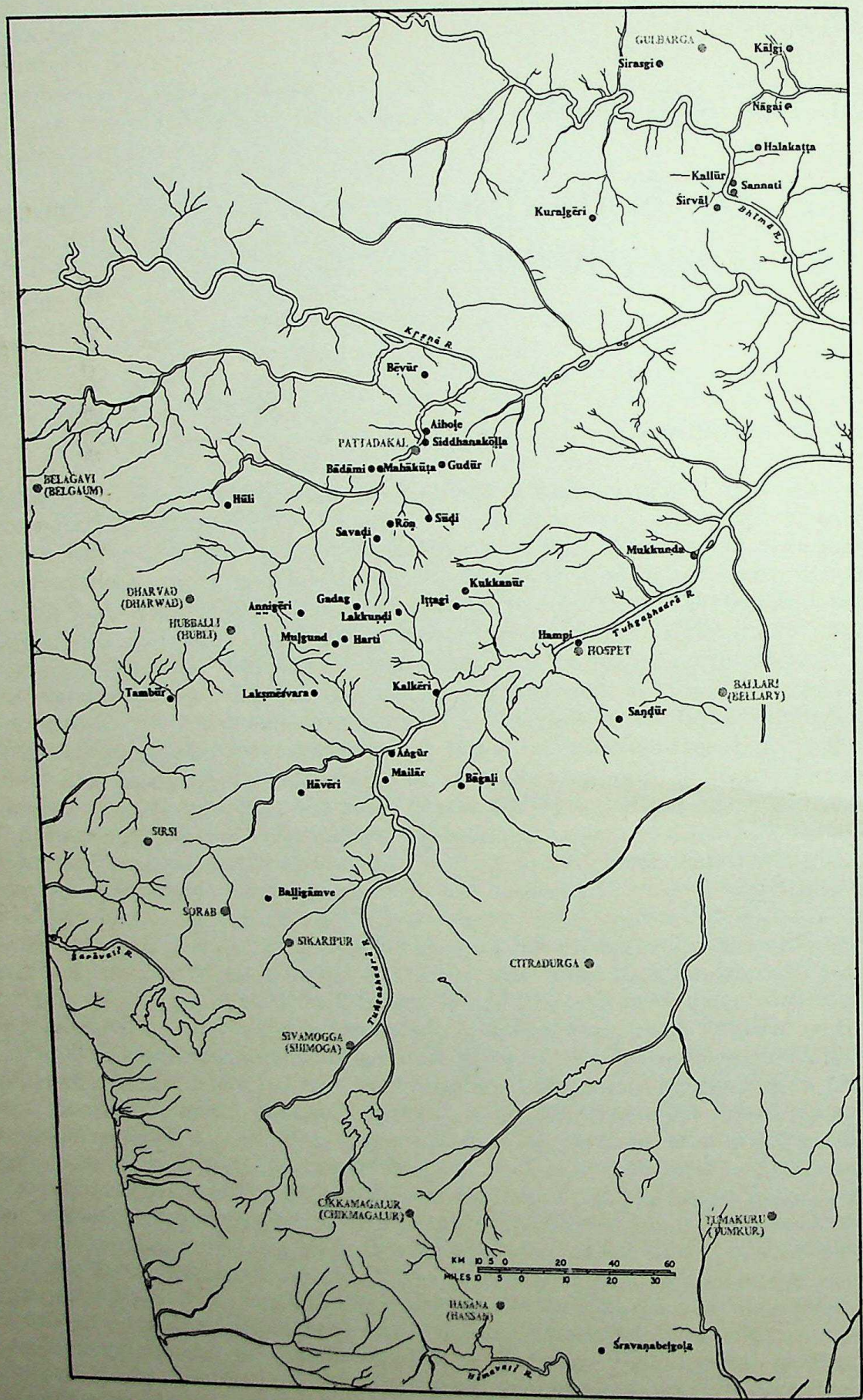

Kuntaladēśa (Karnataka), Cālukyas of Kalyāṇa, temple sites (Phase I).

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Those princes who refused to recognize the new sovereignty — notable among them were the Noḷamba-Pallavas and the Śilāhāras of northern Koṅkaṇa — were forced to do so under the weight of Taila's arms. Also, Gaṅga Gōvindarasa, who vehemently opposed Taila, did not succeed. In the Gaṅga politics of succession and supremacy, the defiant Gaṅga Pañcāladēva lost his princedom as well as his head in an encounter with the Cālukya General Gaṅga Butugadēva in A.D. 977.

Tailapayya *alias* Āhavamalla Taila II next paid attention to further north, chased Koṅkaṇēśvara Śilāhāra Aparājita of northern Koṅkaṇa, and with the assistance of the crown prince Iṟivābeḍaṅga and the general Kēśava, subjugated Lāṭa — southern Gujarāt — where he appointed his general Bārappa as governor (who later was killed by Cāmuṇḍarāja, crown prince of the Solaṅkī monarch Mūlarāja of Aṇahillapāṭaka, lord of Ānartadēśa.) The penetration of the Cālukya power in Lāṭa entitled Taila to assume the epithet "Gurjara-bhaya-jvara," with reference plausibly to the last remnant of power of the Gūrjara Pratīhāras in Mālavadēśa rather than the Caulukyas *alias* Solaṅkīs of Aṇahillapāṭaka who as yet were not known as Gurjarēśvara, nor did their power extend to Lāṭa at that date.

In A.D. 980 Taila paid attention to the Tamiḻ country where he apparently had defeated Uttama Cōḻa. But under Rājarāja I, the Cōḻas in *c.* A.D. 992 succeeded in driving deep insurgence in both Gaṅgavāḍi and Noḷambavāḍi, the important peripheral provinces of the Karṇāṭa empire. Taila, however, firmly responded to the challenge and defeated Rājarāja. This victory staved off the Cōḻa menace to the blooming Cālukya power, at least for a few subsequent years.

Taila's attempts, proverbially six times, to conquer Mālava were foiled by the Paramāras. However, when the Paramāras, in revenge, crossed the River Gōdāvarī to attack Kuntaladēśa, Taila II took Utpala *alias* Vākpatirāja Muñja, their lord, captive and finally put him to death in *c.* A.D. 995-996. (The late medieval western and central Indian Jaina and other *prabandhas* bring in a character Mṛṇālavatī, Taila's middle aged sister, who was said to have developed liaison with Muñja, as instrumental in disclosing Muñja's plot to escape. This royal lady, though finding no mention in the available Cālukya historical records in Karnataka, may be an historical personage. The *prabandhas* could not have concocted a tale without a foundation of verbal or written tradition.)

Taila's pre-occupation with the consolidation of his position and power had left little scope for spectacular cultural (including architectural) achievements. But if such did exist, they so far have not been known. A few buildings that, by their archaism, may be ascribed to Taila's times, reveal a hard, somewhat severe, and conservative style which also inherit some visibly noticeable Rāṣṭrakūṭa elements.

Taila II had sunk firm and deep foundations for the "revived Calukya" power. He was succeeded by his son Iṟivabeḍaṅga who assumed the titles Āhavamalla and Satyāśraya. The new ruler invaded the Vēṅgī country of the Eastern Calukyas and thus attracted a strong military action by the latter's Cōḻa allies who this time penetrated into territories beyond Gaṅgavāḍi and Noḷambavāḍi, the provinces ruled by the two important Cālukya feudatories, the Gaṅgas and the Noḷamba-Pallavas. The Cōḻa army led by the crown prince Rājēndra, son of Rājarāja the Great, progressed far further, stormed the heartland of the Karṇāṭa country and plundered Banavāsi (*anc.* Vanavāsī) of the Kadambas and also the famed city of (Kulpāk) Kulyapāka. The Cōḻas even sacked Mānyakhēṭa, capital of the Cālukyas. The Cālukya army engaged in Vēṅgī hastened homeward for defence and with difficulty repelled this devastating invasion with the help of the gallant vassal Iṟivā Noḷambādhirāja, the Noḷamba chief (who also happened to be the son-in-law of Satyāśraya). In the battle, prince Daśavarmā — king's

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younger brother — lost his life and the veteran Cālukya general Kēśava was taken prisoner by the Cōḻas along with the capture of the Cālukya treasure. Cōḻa army also perpetrated vantom barbarity into the land of the Cālukyas.

Despite reverses and rather short régime of Satyāśraya, a new, more progressive, and more graceful style of building made its appearance in his times.

Satyāśraya apparently had no male issue; he was succeeded in 1008 by his nephew Vikramāditya V, son of Daśavarmā, whose reign for about seven years was eventless excepting for his unsuccessful attempt to vanquish Sōmavaṁśī Bhīmaratha Mahābhuvanagupta II of Dakṣiṇa Kōsala; so was of Ayyaṇa II, younger brother of Vikramāditya V, who ruled only for a few months. Their youngest brother, Jayasiṁha II, who bore the title "Jagadēkamalla," was then crowned king. He endeavoured to retrieve the territories that were lost to the Cōḻas in Satyāśraya's time and initially met with success; but he then had to face a coalition of the Paramāra Bhōja of Dhārā and the Kalacuri-Cēdi Karṇadēva of Tripurī from North, as also a formidable army led by Cōḻa Rājēndra I from the southern side, this was in c. 1019. The Bhōja-Karṇa confederated army, however, was defeated on the banks of Gōdāvarī; but the Cōḻas, overcoming the Calukya resistance, proceeded as far as Mānyakhēṭa and burnt that famous city. To add to the misfortune, soon after in 1020, Bhōja, regaining his strength, overran Koṅkaṇa. However, in 1024, aided by the royal princes and the relatives like the Kadamba chieftain Caṭṭuga and Kundamarasa, and assisted by his valorous general Cāvaṇarasa who destroyed the fort of Panhālā (Panāḷā, Maharashtra), this province was recaptured by Jayasiṁha. During this campaign Jayasiṁha also subdued the Sēüna Bhillama III who had attempted to gain independence. (Later, either Jayasiṁha himself or his successor Sōmēśvara I, gave princess Avvalladēvī to Bhillama (c. A.D. 1015-1055) and won him over to the Cālukya side.)

To retrace a little: bypassing the lessons learnt by his forebears, Jayasiṁha had proceeded to interpose in the politics of Vēṅgī, a blunder which the Cālukyas were for some decades to repeat and almost each time were dearly to pay for, indeed sooner than they may have calculated. Jayasiṁha espoused the cause of the Eastern Calukya Prince Vijayāditya against the latter's step-brother Rājarāja. The initial success he achieved was short lived. The vast armies of Rājēndra Cōḻa once again routed the Cālukya consignments in the battle of Masuṅgī (Māski) in 1020-1021; Jayasiṁha had to flee, leaving behind the royal treasures and the "fair name of his family" as the Cōḻa panegyrist gleefully sang. However, by 1024, Jayasiṁha seems to have succeeded in containing the Cōḻas and driving them out of the heartland of his ancestral kingdom. Thereafter, River Tuṅgabhadrā seems to have been "tacitly recognized" as the boundary between the Cōḻa and the Cālukya kingdoms with Gaṅgavāḍi and lower sections of Noḷambavāḍi surrendered to, and as a consequence absorbed in the Cōḻa empire, and will be retrieved only after nine decades or so by the powerful Hoysaḷa chieftain, Mahāmaṇḍalēśvara Viṣṇuvardhana, when the political climate of Southern India visibly will change.

Āhavamalla *alias* Tribhuvanamalla Sōmēśvara I ascended the throne in A.D. 1044. Soon after he proceeded to attack Vēṅgīdēśa only to meet with reverses at the hands of Cōḻa Rājādhirāja who had succeeded emperor Rājēndra Cōḻa. In the battle of Dannāḍa or Amarāvatī, two commanders of the Cālukyan army, Gaṇḍayyaṇ and Gaṅgādhara, were killed; Vikkaya, the chieftain of Pudūr subordinate to Sōmēśvara, and Vijayāditya (another vassal) ran away from the battlefield. The Cōḻa army set fire to the city of Koḷḷipāke (Kolanupāk or Kulpāk) which was somehow retrieved by Mahāmaṇḍalēśvara Siṁhaṇadēva upon whom the title of "protector of Koḷḷipāke" was conferred. An era of continual conflict between the Cālukyas and Cōḻas set in, the

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Cālukyas more often were at the receiving end.

After the defeat in Vēṅgī operation, Sōmēśvara captured a Cōḻa general Śivapa and had been camping at Hūvinahaḍagali. A vast and fearsome Cōḻa army led by Rājādhirāja, in revenge, attacked at that point Noḷambavāḍi (where the Cālukya vassal Tribhuvanamalla Nanni Noḷamba was the governor), burnt Kampili, penetrated into Beḷvoḷa territory, razed the town of Puṇḍur to the ground, and next went as far as Kalyāṇa and burnt it. In the Beḷvoḷa country Cōḻa army demolished temples, destroyed particularly the Jaina buildings which included those built by Gaṅga Mārasiṁha and committed thus the deeds some of which were characteristic of the Islamic invaders in north India. The Cōḻas took away the door-guardian figures from Kalyāṇa to Gaṅgaikōṇḍacōḻapuram.

In c. A.D. 1047, Vinayāditya, son of Nṛpa Kāma, was enthroned as the ruler of the Hoysaḷa principality. Probably his sister Hoysaḷa Mahādēvī was one of the consorts of king Sōmēśvara who, as a result, aided the Hoysaḷas when Cōḻa Rājendra II attacked Kummaṭa.

Sōmēśvara now paid attention to north. In 1051, he captured Māṇḍava (Māṇḍu), attacked Dhāra, the capital of Mālavadēśa, and burnt it. In 1054-55 the confederated army of Cālukya Sōmēśvara, Cēdi Karṇa, and Caulukya Bhīmadēva I of Gujarat attacked Dhārā; the old king Bhōja died in that battle.

In the meantime in c. 1054, Cōḻa Rājādhirāja proceeded once again toward the Cālukya country with his younger brother Rājēndra (II). The Cālukya army led by Sōmēśvara confronted the enemy at Koppal, present-day Koppaṇa. In the battle, Sōmēśvara's brother prince Jayasiṁha, also Nanni-Noḷamba, and generals like Pulakēśi and Daśapannaṉ were killed. In their turn in that battle, the Cālukya governor Mahāmaṇḍalēśvara Permāḷa Mārarasa killed Rājādhirāja on the elephant. The Cōḻa army took to heels, but at that crucial moment prince Rājēndra came forward, coronated himself king, reassembled the army, repulsed the counter-attack of the Cālukyas, and planted the pillar of victory. The Cālukyas on their part conferred the title of "Rājādhirāja-Cōḻagoṇḍa" on Mārarasa and a temple named "Cōḻam-goṇḍa Traipuruṣadēva" was founded at Aṉṉigēri.

Once more, Sōmēśvara had an encounter with the Cōḻas. But he was defeated in the battlefield at Muḍakkāṟu. However, in 1059, his expedition on the Cōḻas had to an extent been successful. As the luck would have it, Sōmēśvara once again intervened in the political affairs of Vēṅgī where he wanted to have his hold. He had some success initially and installed his candidate Śaktivarma II against Rājēndra Cōḻa, son of Rājarāja. In 1064, after succeeding to the Cōḻa throne, Vīra Rājendra proceeded against Sōmēśvara, but does not seem, at that occasion, to have gained much. In c. 1065, the Cōḻas attacked Gaṅgavāḍi which led Sōmēśvara toward that area for its defence. More crucial from the Cōḻa standpoint was the battle of A.D. 1066 on some river in which the Cōḻas killed several Cālukya generals. Sōmēśvara thereupon invited the Cōḻas to give him a battle at Kuḍal (or Kundai). The Cōḻa army did respond and came to the appointed place but the Cālukyas, for some reason, did not show up: the Cōḻas thereupon proceeded further and claim to have set up a pillar of victory on River Tuṅgabhadrā. This incursion, however, did not ultimately result in territorial gain for the Cōḻas. After this engagement Vīra Rājēndra proceeded to the Vēṅgī country to reassert his authority. In December 1067, Sōmēśvara I, owing to some incurable disease, ceremoniously drowned himself in Tuṅgabhadrā near Kuruvatti, a tragic end of a great monarch.

Śaivism was the predominant religion in medieval Karṇāṭa where its Pāśupat, Kālāmukha, and Kāpālika sects flourished, each having its eminent centres. The high

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dignitaries of the State — nobles, ministers, generals, and abbots — built Śiva temples in large number; these were endowed by the builders and often they received bequests from the royalty. The number of all the related inscriptions and sites is too large to go into detail.

The Cālukya monarchs were not zealous for Jainism as were their predecessor, the Rāṣṭrakūṭas. However, they, as well as the members of the royal family, did occasionally make bequests to the Jaina foundations and their abbots. They likewise showed reverence, bestowed honours, and listened to the precepts and didactical discourses of the erudite Jaina pontiffs. Among their governors and generals some were followers or supporters of Jainism.

Taila II was the patron of the illustrious Kannaḍa Jaina poet Raṇṇa. Vimalacandradēva of the Drāviḍa Saṁgha was the preceptor of prince Iṛivabēdaṅga, during whose reign (as Āhavamalla Satyāśraya), in A.D. 1007, the pious Jaina lady Attiyabbe Dānacintāmāṇi, wife of the brahminical nobleman Nāgadēva, founded the well known Jaina temple at Lokkiguṇḍi (Lakkuṇḍi) and raised religious foundations at several other places. (The king gifted a golden pinnacle to her Lokkiguṇḍi temple.)

In the year 1008 — this was the first year of the next king Vikramāditya V — a *caityālaya* was erected in Koppala by a monk Kalyāṇakīrtti to commemorate the death of Ācārya Siṁhanandi, probably the builder's preceptor. After one of the epithets of king Jayasiṁha II (A.D. 1015-1042), the temple of Śāntinātha at Baligrāma or Baḷḷigāmve (called "Mallikāmōda Śāntinātha-Jinālaya" in subsequent inscriptional notices) was founded by Mahāmaṇḍalēśvara Lakṣmarasa, a vassal chieftain governing Vanavāsī-12,000. The Noḷamba chief Ghaṭeyaṅkakāra gave a grant of land to the Jaina basadi of Marvoḷal (Marol) in 1024, the village then being governed by princess Mahādēvī, daughter of king Satyāśraya Jagadēkamalla I (Jayasiṁha II). Princess Sōmaladēvī, another daughter of king Jayasiṁha II, made donations to the basadi of Piriyamosaṅgi (Maskī) in A.D. 1027. In A.D. 1032, the king himself granted a charter of land to the Jagadēkamalla-jinālaya (named after, or perhaps built by, him) in Piriyamosaṅgi. (It is likely that the latter two charters were granted to the same Jaina temple in Maskī). There must have been several other Jaina buildings founded during this period; but the repeated Cōḷa onslaughts on the Cālukya country — Cōḷas had shown unconcealed hostility to Jaina religious foundations — had allowed few to survive.

The dialectician, epistemologist, poet, and abbot of great eminence, Vādirāja of Drāviḍa Saṅgha, whom king Jayasiṁha honoured with the title "Jagadēkamalla-vādi" and who also bore some other epithetical titles such as "Sattarka-ṣaṇmukha" and "Syādvāda-vidyāpati," composed a few famous religious, literary, and epistemological works such as the *Pārśvanātha-carita* (A.D. 1026) (written in Kaṭṭagare near Vātāpi), the *Yaśōdhara-carita* (composed a little after the former work), a *vivaraṇa* or commentary on the *Nyāya-viniścaya* of Akalaṁkadēva (c. mid-eighth cent. A.D.), also a work on logic entitled the *Pramāṇa-nirṇaya*, and a beautiful hymn, the *Ēkibhāva-stōtra*. His confrére Dayāpāla wrote a grammatical work called the *Rūpasiddhi*.

In the time of Sōmēśvara I, Kadamba queen Akkādēvī, sister of Cālukya Jayasiṁha II, gave donations in 1047 to Pt. Nāgasēna for the Jaina temple at Goṇadabedaṅgi at Vikramapura. An inscription of A.D. 1055 mentions gifts given by pontiff Indranandi to the ancient temple at Kōgli earlier founded by Gaṅga Durvinita. Cānkirāja, an officer in the retinue of Ketaladēvī, one of the consorts of Sōmēśvara I, had constructed three vēdīs in the Tribhuvanatilaka-jinālaya in Ponnavāḍa (currently Honvāḍa) and gave several donations to it in 1054. An inscription of 1053 reports that, at the instance of Mahāsandhivigrahādhikāri Bēlūdēva, the Sinda chieftain Kañcarasa gifted a piece of

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land to Nayasēna Paṇḍitadēva when the crown prince Sōmēśvara (II) was governing at Beḷvoḷa and Puligere territory. As per the inscription of 1054 from Nandibēvūr, the prominent citizens of Reccūru made bequest of a garden and some land to the Jaina pontiff Aṣṭōpavasi when Noḷamba Brahmādhirāja (a vassal of Sōmēśvara I) was ruling the area. In 1059, Vīrayyaseṭṭi gave a gift of gold to the Nagara-jinālaya of Dharmavoḷal (Ḍambaḷ). In 1066, Mahāmaṇḍalēśvara Lakṣmarasa gave donations to Śāntinandi bhaṭṭāraka for the Jaina basadi founded by Āycimayya-nāyaka at Bennevūr (Moṭe-Bennūr). In Sōmēśvara's times the Digambara Jaina pontiff Kanakasena composed māntric and tāntric texts such as the *Bhairava-Padmāvatī-kalpa*, the *Jvālāmālinī-kalpa*, and the *Kāmacaṇḍālinī-kalpa*.

The Basava-purāṇa (c. 14th cent. A.D.) records that queen Suggaladēvī, a staunch Śaivaite, got king Jayasiṁha converted from Jainism to Śaivism, an event that was followed by persecution of the Jainas. Although Jayasiṁha patronized Jainas, there is no evidence that he was a Jaina earlier. If there is any truth in the *Basava-purāṇa*'s claim, it could be that, after c. A.D. 1032, he may have grown cool towards the Jaina Church under the influence of the fundamentalist Śaivas.

Buddhism had an exceedingly minor presence in Cālukyan Karṇāṭa. The only record is of A.D. 1065, of founding the Jayanti-Buddha-Vihāra at Baḷḷigāmve by Daṇḍanāyaka Rūpabhaṭṭāyya and a number of other officers and the consequent grants to the shrines for the worship of the Buddha, Kēśava-Lōkēśvara, Tārā Bhagavatī and other Buddhist deities. The vihāra apparently had been destroyed during the Vīraśaiva uprising, but some images, believeably of this vihāra, have survived.

Vaiṣṇavism had played a subsidiary role in Karṇāṭadēśa in this age. Apart from sharing the sanctum in the Tripuruṣa-śālā temples, a vimāna in some trikūṭa temples, and sometimes Viṣṇu images set up in the halls of mono-celled temples (along with Durgā, Vināyaka, sometimes Sūrya, Sarasvatī, and a few other deities), the records of independent Vaiṣṇava temples are fewer. The temple of Madhusūdana founded by Daṇḍanāyaka Madhusūdana at Nāgavāvi (Nāgai) in c. 1055-1058, the existence of the temple of 12 Nārāyaṇas at Gadag in 1057, etc. are among the few examples known. However, at some places, there must have been a sizeable presence of the Vaiṣṇava community, for example in Mailār where the Śiva temple had been placed in 1046 in charge of 200 Vaiṣṇava mahājanas.

Formal foundations and stylistic origins

At the collapse of the Rāṣṭrakūṭa régime and consequent resurgence of the Cālukya power, Kuntaladēśa for a while may have been thrown into political turmoil and cultural confusion. True, Rāṣṭrakūṭa was not a dynasty indigenous to Karṇāṭa; but their sovereigns had by rapid stages of progression adopted it as their motherland, shaped it into an empire even larger than that built by the Calukyas of Vātāpi whose throne they had seized, and enriched it in the sphere as much of literary as in material arts. Even then an original stigmatic fact had never been forgotten, at least not by the descendants of the erstwhile rulers, the Calukya: To them the Rāṣṭrakūṭas were the usurpers of their legitimate kingship of the Kuntala country. With Calukyas regaining the power, the wheel, however, could not be turned back to the Vātāpi times for the cultural phenomena and, for that matter, architectural manifestations. The Rāṣṭrakūta rule for over two centuries over Karṇāṭa had left its indelible impress on everything. Once firmly saddled, the Calukyas, now styled Cālukyas, had to begin from the point Rāṣṭrakūṭas had left. Luckily, the change in political hagemony did neither prove disruptive nor

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unsettling; in time, in the domain of architecture in particular, it proved a patently beneficial factor in generating a fresh, viable, and potential style with sufficient credentials at distinctness and authenticity.

The Rāṣṭrakūṭa style of architecture, like their power, was on the downgrade after the middle of the tenth century; not much in fact is known of their buildings of the third quarter. Their (and next for some decades of the succeeding Cālukyas') capital Mānyakhēṭaka was so thoroughly ravaged during the Cōḷa inroads (and subsequent Muslim invasion and occupation) that on the surface very few visible documents concerning the architectural style that may have followed the fall of Rāṣṭrakūṭas remain. Much of the later Rāṣṭrakūṭa heartland is still uncharted as regards its ancient buildings (excepting recently for the important county town of Śirvāḷ) (*EITA*, Vol. I, Pt. 2, text pp. 150-159 and plates 463-508); and whatever fragments of evidence may still remain have so far not been stumbled, or, if they are there, their true character and temporal perspective have not yet been clarified. It is not possible, therefore, to divine all the causative factors, nor to visualize every stage in linear order of the formal development (after all it may not quite be linear) of the Cālukyan architecture; what at present can be sensed are the main (and some subsidiary) trends and the broader schema that lay at the root of formal and stylistic formulations.

In understanding the process of genesis, literary sources prove unilluminating; and the inscriptions, indeed very few available for the early phase, are singularly unrevealing. A single record of Tailapa's dated A.D. 965/966 (and hence before his assumption of the monarchical status) purporting to his founding a Śiva temple at Muttagi is on a loose pillar (which has not been illustrated); and the one concerning the building of a Sun temple at Bāgaḷi, of A.D. 987, apply to a building which cannot pretend to be a landmark in architectural history. While all facts cannot be assembled, substantial assistance none the less is provided by some early, though undated, buildings inside the ancient heartland of Vātāpi where the builders had kept the old Calukya fire glowing until the time it was kindled to the blazing and brilliant flames of the Cālukyan renaissance.

The ancient Calukya nuclear area had received but fewer buildings during the Rāṣṭrakūṭa domination of the land; and the local ancient building traditions, while they no longer could remain impervious to the impregnations by Rāṣṭrakūṭa style, apparently had offered strong resistance to a wholesale conversion. A compromise (but conservative) style developing as a result had assimilated some, or occasionally allowed the entry of only a few, Rāṣṭrakūṭa elements; for instance some typical adhiṣṭhāna mouldings, and more decisively a few pillar forms, also a few formal features and decorative details of the doorframes, and some details in the vimāna's Drāviḍa superstructure in the very earliest examples. But many Cālukya buildings at the beginning of the new style oscillate as well as vacillate between the persistent local Calukya and the immigrant Rāṣṭrakūṭa. Inside such uncertain (perhaps unwilling) combinations, no uniformity or consistency in the number of elements and their formal features, blended or unmixed, can be discerned as clearly marked or as constantly present normative patterns in different buildings located at different sites in northern Karnataka where the harbingers of the transitional style were born.

The buildings attributable to this early phase are largely located at Rōṇ, Aihoḷe, Mahākūṭa, Bēvūr, Kukkanūr, and Muḷgund in the old Calukya heartland and Śirvāḷ, Nāgai, Kuraḷgēri and a few other in west Kunūrnāḍu, and some in outlying places like Gōkāk. In default of the survival of buildings at the seats of political power, the main concentration of building activity today may seem to have taken place at the traditionally haloed religious sites and ancient townships, or important brahminical settle-

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ments created by the nobles and the district governors and generals, be they maṇḍalēśvaras or daṇḍanāyakas. Indeed, it was their affluence and religious zeal, more than that of the wealth and initiative of imperial rulers, which largely had been responsible for most of the existing buildings. To this force, the power of the Śaivaite monasteries and priestly establishments, the civic pride and opulence of the organized nigama-corporations or mahājana-guilds apparently had contributed, resulting in a continual building activity in the formative days of the Karṇāṭa style under the resurgent Cālukyan power.

The early Cālukya buildings are not notable for scale; nor are they visually impressive; even their exact dates of founding can at best be tentatively guessed: but even when they carry a few Rāṣṭrakūṭa elements, they also contain features that signal departure from the old and look forward to the next and more significant development. What is witnessed in the first few decades of the Cālukya rule are the birth pangs of a style struggling hard to free itself from the decaying Rāṣṭrakūṭa carcass, to surface over it for a fresh breath, and to seek a separate identity. The next endeavour was to shake off its rural appearance and the associated lack of sophistication and hence to establish, by logical steps, a singular, articulate, and resplendent personality which it did inside the next half a century. When this was achieved, it uninhibitively spread through the length and breadth of Karṇāṭa and in the adjoining Teliṅgāṇa country along and inside the northwestern flank of Āndhradēśa. The building system it represented — viable and virile — the formal norms it established — stable and solidly defined — the exterior and interior of the buildings — graceful and appealing — were valid for the following two centuries for almost the whole of the Cālukya empire; and the momentum it had built persisted, even when the Cālukyas as ruling dynasty had passed into the limbo of eternity. The style of the Cālukya period, by the 12th century, had inspired two dynamic styles, the southern Karṇāṭan under the Hoysaḷas and the Teliṅgāṇa under the Kākatīyas and their feudatory chieftains. The repercussions of the mother style as well as of the catalyzed offspring were carried to two contiguous northern provinces, the medieval Mālava in Madhya Pradesh and the Sēūṇa country in Maharashtra. Not only that; its echoes also resonated farther afield in the Vāgaḍ and Mēdapāṭa territories in southern Rajasthan from where they reverberated in the columns of the famous 12th century Rudramahālaya temple at Siddhapur of the Caulukya emperor Jayasiṁhadēva Siddharāja in northern Gujarat.

Architectural Features

The buildings in the local or provincial variation of the Rāṣṭrakūṭa style in Aihoḷe, Mahākūṭa, and Paṭṭadakal area had been built while the Cālukyas were lying low as subordinates of the Rāṣṭrakūṭas. The earliest legitimate Cālukya buildings, even when they seem to take over certain features from the preceding periods, betray certain originality of conception and in treatment of the older motifs, introducing at times formal modifications as well as fresh applications of ideas to the known and inherited elements. These facts enable to distinguish the earliest buildings of the first phase of the later Cālukya from those of the last phase of the Rāṣṭrakūṭa architecture. Some of the noticeable changes are probably due also to an unconscious harking back to a few features of the Vātāpi-Calukya buildings, particularly in the buildings that are met with in the ancient Calukya centres of Bādāmi, Mahākūṭa, and Aihoḷe. The rest of the new features consequence from a progressive evolution as well as from the innovations introduced by the Cālukyan architects. In the process, some of the intrusive

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Rāṣṭrakūṭa features wholly disappeared or were appreciably modified or totally altered.

Of the late Rāṣṭrakūṭa buildings, the Jaina temples at Hallūr and Paṭṭadakal, the ruined temple at Mudhōl as well as the Śirvāḷ buildings seem somewhat close in style to some of the earliest of the Cālukya buildings in some notable respects. First, the Pratibandha and the Kapōtabandha adhiṣṭhānas of the late Rāṣṭrakūṭa type continue to be used with the difference that the proportions of the constituent major mouldings such as the jagatī (plinth-course), the padma (*sans* lotus petal decoration), the tripaṭṭa-kumuda (in a few cases also of the kapōta), and the prati-kaṇṭha with vyāla-makara end-bosses (mēṣa-makara-paṭṭikā) or just makara-heads throughout (nakra-paṭṭikā) with figure-panels between are reduced in height and the madhyapaṭṭa of the tripaṭṭa-kumuda also shrinks. The madhyapaṭṭa in fact becomes increasingly negligible so as to turn the kumuda virtually into the sharp-edged karṇaka or karṇāli of western India. The wall, as before, is serried by tall but progressively slender-growing shafts; however, the curved or shouldered laśuna above the band so typical of the Rāṣṭrakūṭa and even of some Vātāpi-Calukya (as also of Cōḷa) wall-shafts together with the prominent mālāsthāna-belt disappears. The vase-like laśuna is now reversed to return to the padma form whose remote ancestors, in principle, are the Aśokan and the Guptan bell-capitals. This reversal (which was also applied to hall pillars) revolutionized the trend of future development and consequently brought about profoundly seminal changes in the appearance of the wall which eventually ceased to look Dravidian. Side by side with this happening, new varieties in decoration for the now inverted laśuna also figure, particularly the large tongue-shaped half or three-quarter roundel or jalapatra motif in vivid and vigorous relief, or its trilobate variant, the first met with in some buildings of this early phase at Aihoḷe (Triple Jaina temple near Virūpākṣa temple; Cousens No. 39), Gudūr, Sūḍi (Mallikārjuna), and a few other places, the second at several other contemporaneous sites. Besides the shaft-decoration, the walls often are further relieved by sham-niches topped by kūṭa-in-relief, applied at bhadra and karṇa faces between the pilasters, a feature known of course in late Rāṣṭrakūṭa buildings. The pañjara-top niches of the Rāṣṭrakūṭa times, however, completely disappear, though they are retained in perhaps a single and a little later instance, the Kēśavasvāmi temple at Gaṅgāpur in the Teliṅgāṇa province. And bhadra part, sometimes projecting, shows staggered divisions such as subhadra and upabhadras as was the case earlier with the Mallikārjuna temple (*c.* late seventh century) in the Mahākūṭa group of the Calukyan times.

The kapōtapālī and the nakra-paṭṭī above the entablature duplicate the decorations noticeable for the corresponding mouldings of the adhiṣṭhāna. The superstructure of the vimāna, still markedly Dravidian, is either dvitala, or, as seen in larger temples, tritala. (Several temples are of course muṇḍamāla — "headless", that is, *sans* superstructure or flat-roofed — and a few in the Aihoḷe-Mahākūṭa complexes and some other places have Phaṁsanā superstructure.) But, unlike earlier examples, the ardhārikā or gṛhapiṇḍi walls of the upper storeys of the storied superstructures are noticeably diminished in height. And so was the case of the miniature wallings of the kūṭas and śālās associated with the hāras. The nāsī forms also are subtly altered so as to harmonize with the whole. The grīvā-neck and the śikhara-cupola — extant in a very few cases — likewise shrink in height, particularly so in the middle years of this phase, as at Kukkanūr and Sūḍi, and the śikhara eventually is more and more chased or faceted or, in terms of western Indian vāstuśāstras, exhibits dala-vibhakti. By these measures and expedients the superstructure gradually moved to transform from the distinctly storied Drāviḍa to the relatively integrated Vēsara, a much progressed form

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of the Drāviḍa. The śukanāsa is generally absent in the earliest instances.

There is usually a mukhamaṇḍapa or a gūḍhamaṇḍapa (closed hall), as for example at the Nāganātha group of temples near Mahākūṭa, and the Aihoḷe temples. (In smaller temples, in a few cases, a mukhacatuṣkī-porch is met with instead.) The treatment of the elevation of the gūḍhamaṇḍapa wall up to the prastara-entablature and, wherever present, the kūṭa-śālās threaded through the hāra above, is similar to that of the vimāna; but the roof proper, as in the preceding Rāṣṭrakūṭa buildings, is invariably flat. A few instances at Aihoḷe, like the Jyōtirliṅga group temple 3 and Veṇiyāvar group temple 7, have corrugated roof for the nave, recalling the convention of the early Calukyan instances at Mahākūṭa and Nāgaraḷ. The Rucaka or Brahmakānta type is less favoured for free-standing columns but it invariably appears as internal wall-pilasters as antarāla entry-pillars (and externally at the kapilī-walls) with simple but subtle and endless variations of chamfered and cut-and-embossed class of details. Besides the thin cylindrical timber-pole like pillars with heavy ghaṭas (the predecessor of which is met within the hall of Śirvāḷ Temple 12 of the Rāṣṭrakūṭa period), the Śrīkāra, the Citrakhaṇḍa (with fluted or plain laśuna-maṇḍi), and a few other varieties of the pillars of the later Rāṣṭrakūṭa buildings continue with modifications in formal and decorative details, and tendencies visibly are toward achieving greater shapeliness. The Śrīkāra of Cālukya temples is generically allied to Gaṅga and more particularly the Noḷamba predecessors, but is a little more evolved and possesses features and elements with inbuilt potential for considerable development and refinement. Also, newer orders were invented, some of these forming the arch-types for the more truly elegant, refined, and carefully finished varieties and variations of the next phase. The basic Dravidian ideas of formulating column types by resorting to geometric manipulations — octagonal (Viṣṇukānta), sixteen-sided (Indrakānta), round (Īśakānta) etc. — are applied here, their compound or highly complex and elaborate varieties were to follow in the middle and late years of this phase but with much greater frequency, and in amazing variations, in the subsequent phase. The Dravidian column's laśuna, when inverted, resulted into bell member whose potential was fully exploited and within decades the creative processes gave birth to endless, dazzling, highly innovative, and effective varieties, sometimes tastefully enriched with ornamentation and auxiliary or grace mouldings and intervening decorative belts, vertical beadings, "lobulations" and intricate star-shaped plans which removed the Karṇāṭan columns much further away from the original, just as their groupings placed the Karṇāṭan hall-interiors among the most dramatic of medieval India.

The doorframes of the gūḍhamaṇḍapa and the garbhagṛha usually are of pañcaśākhā specification, though in rare cases the triśākhā type is also met with. Some of the śākhās, in conception, have been taken over from the late Rāṣṭrakūṭa buildings as at Aihoḷe and at Kuppattūr. The bāhya or external-most is usually padmaśākhā, sometimes conjoined with the mālāśākhā (as in some late Rāṣṭrakūṭa instances), followed by vyāla-, or bhūta (as peopled scroll or inhabited vine), then the central stambhaśākhā (sometimes its thinner version the daṇḍaśākhā) in several varieties, also the valliśākhā (often quarter round in form), and the antaraśākhā or the innermost which is almost invariably a ratnaśākhā, the jamb which is also frequently met with in the Calukya buildings, its first instances, like those of the mālāśākhā, are seen in the caves at Ajaṇṭā of the late fifth century. The pēdyā sculptures are usually the dvārapālas, prominent or otherwise, and placed in broad or narrow niches often capped by a tōraṇa: they are often flanked by attendant female figures, in a few cases also Rati and Kāmadēva. The door-lintel invariably has in the centre a figure of Gajalakṣmī (and never Gaṇēśa) in case of Brahminical temples and Jina in Majesty for the Jaina temples.

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(The chādyakī-rooflet and above it a file of shrine or superstructural models optionally occur.) The main doorway of the closed hall is, for some (esoteric?) reason, more frequently introduced at south wall, a doorway at the east is also sometimes provided. In some cases the antarāla-entry before the garbhagṛha has lateral screens and a tōraṇa, as in a few cases, is shown on the lintel-profile. When the lateral screens are not used, two thin poles are inserted between the wall-pillars; but this device is usually reserved for larger buildings, and it sometimes carried a makara-tōraṇa.

The temples are mostly mono-celled; but there also are a few instances of triple shrines formed by the cardinally disposed three vimānas sharing a gūḍhamaṇḍapa. Exceptionally, as at Kallūr and at Kalkēri, even four sancta are attached to the four sides of the hall. In the buildings following the rural style, only in three instances a raṅgamaṇḍapa is encountered, at Temple 9 in the Veṇiyāvar group, also Rāci-guḍi, and next the Gaurī or Virūpākṣa temple, all in Aihoḷe. In the first two cases it is shunted to a gūḍhamaṇḍapa.

The foundational or donative inscriptions are far fewer until the time of Sōmēśvara I. The precise dating of the buildings for this reason and because of a strange co-existence of opposite tendencies — conservative and retrograde *versus* progressive and precocious — is not always an easy task and the determinations made here are at best tentative.

The temples usually face east, Śiva temples particularly so. (The Jaina temples may face east or west, sometimes the other two directions.) A west-facing shrine to Sūrya is axially laid towards east, customarily joined with the gūḍhamaṇḍapa of an east-facing shrine Śiva. When the building is trikūta, the third (which is northern) is dedicated to Viṣṇu. In rare cases all the three sancta contain Śivaliṅgas. Buildings in such instances usually open at the east. One other type is a Tripuruṣa-śālā enshrining on the same pedestal in the cella the three separate images of the brahminical triad, Brahmā, Śiva, and Viṣṇu. Normally, the columnar interiors of these temples are fairly large but featureless from outside.

Over 80 buildings of this early phase in the Rural (and in a few instances quasi-metropolitan) style up to about the end of Sōmēśvara's rule are extant and these constitute what has been termed here as following the stylistic "Trend A". Soon after the beginning of this Trend, the Urban or Metropolitan Trend appears side by side with the Rural, from the first decade of the 11th century, and herein has been termed "Trend B", the highly seminal, more developed, and perfectly integrated derivatives of which fully take over in the next phase of Cālukyan architecture. The present chapter, in sequential order, discusses and describes buildings of both trends, the stylistic features just discussed apply largely to the buildings of Trend "A". Those of Trend "B" will be prefixed to the descriptions of the buildings that follow that Trend.

Sannati, Śrī Lakṣmīcandra-Rāma temple (Plates 1, 2)

Over the Kapōtabandha adhiṣṭhāna which shows an older type of, and hence clearly recognizable tripaṭṭa-kumuda, the walls are in the Deccani-Muslim style. The gūḍhamaṇḍapa's nave-pillars are old (Plate 1) and in form and details of carving (Plate 2) take after the late Rāṣṭrakūṭa type. They relate to, but are not quite the same as, the Śirvāḷ precedents. They may perhaps belong to the earliest years of Tailapa II when he was still the feudatory of the Rāṣṭrakūṭas. The vast mālikā-cloister bears cylindrical columns in different variations of form and a few of the Citrakhaṇḍa type, the former type with a little, but generally no carving (Plates 157, 158). The mālikā may have been added some time in the second quarter of the 11th century.

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Mailār, Gaṅgappa temple (Plates 3-5)

The Citrakhaṇḍa pillars of the nave (Plate 3) illustrate how the cube-faces, normally left blank, were ornamented in the first phase of architecture in the Cālukya period (Plates 4, 5), showing as they do some deviation from the Late Rāṣṭrakūṭa manner, more so than the Sannati precedents (Plates 1, 2). The laśuna and the capital members here are round and unfluted. Though rare in Karnataka, this device, but not its manner, will be whole-heartedly employed in the Kākatīya period in Teliṅgāṇa in the late 12th but more particularly in the 13th century. The pillars at Mailār may date from the second quarter of the 11th century.

Temples at Rōṇ

The village Rōṇ was a "mahāgrahāra" or a revenue-free brahminical settlement of some consequence in late Rāṣṭrakūṭa times, its importance apparently had continued in the earlier phase of the Cālukyas of Kalyāṇa. This is proven by the existence there of some eight or nine temples, at least six of which betray characteristics of the stylistic transition from the Rāṣṭrakūṭa to the Cālukya mode. These may have been founded some time after the Rāṣṭrakūṭa hegemony had been ended and Cālukyas were in possession of the area as a monarchial power; the remaining two or three may have been built about the second quarter of the 11th century. It is not possible to fix much too precise dates for the earlier foundations at Rōṇ, though a relative order can be perceived in style and formal features. However, small idiomatic and patternal differences between some of them may be due more to divergencies in mason's craftlore rather than to disparate decades of building. The stone used for these buildings, as at the Kukkanūr's Navaliṅga temple (late Rāṣṭrakūṭa), is highly corrosive, lending them through weathering and mutilations a (false) look of considerable antiquity.

Rōṇ, Lōkanātha temple (Figs. 4, 5; Plate 6)

The fabric of this square dvitala vimāna (without upper members) is much denuded (Plate 6). The aṅga-vibhakti of its plan (Fig. 4) lacks sharpness and depth. The sham, very shallow and rather plain kūṭa top niches are carved at the salilāntara-recesses of the karṇas and upabhadras. The gūḍhamaṇḍapa, which is larger, has two such pairs and also a pair of tiny grilled ventilators fixed in the north and south walls (Plate 6). The pañcaśākhā doorframes of the gūḍhamaṇḍapa as well as of the garbhagṛha are plain excepting for the tutelary Gajalakṣmī figure. The four śālā pillars are Śrīkāra, with somewhat less long and less sinuous bell (with four bold leaves at the cardinals, Fig. 5); they have the corresponding square kuḍyastambhas or wall-pilasters with the customary linear geometric embossings.

Another shrine, probably for Nandi (or perhaps Āditya), stands a little distance to the east in front of the hall-door. Its wall treatment somewhat differs in that the niches are provided here at the subhadra and at the karṇa-faces.

The temple may be placed to c. the last quarter of the tenth century.

Rōṇ, Sōmaliṅgēśvara (Figs. 2c, 6, 7; Plate 7)

The Sōmaliṅgēśvara temple, one of the earliest at the site, is situated near the pond; it is weather-beaten and has lost its garbhagṛha. The kapilī-walls, half gone, are blocked at the antarāla at some point in the past (Fig. 6).

The gūḍhamaṇḍapa (Plate 7) has the Kapōtabandha adhiṣṭhāna (Fig. 2c), walls have karṇa, pratiratha, and deeply projected bhadra at north and south. The salilāntaras show the usual kūṭa-niches. Inside, in the nave, are four Śrīkāra pillars wearing an archaic-

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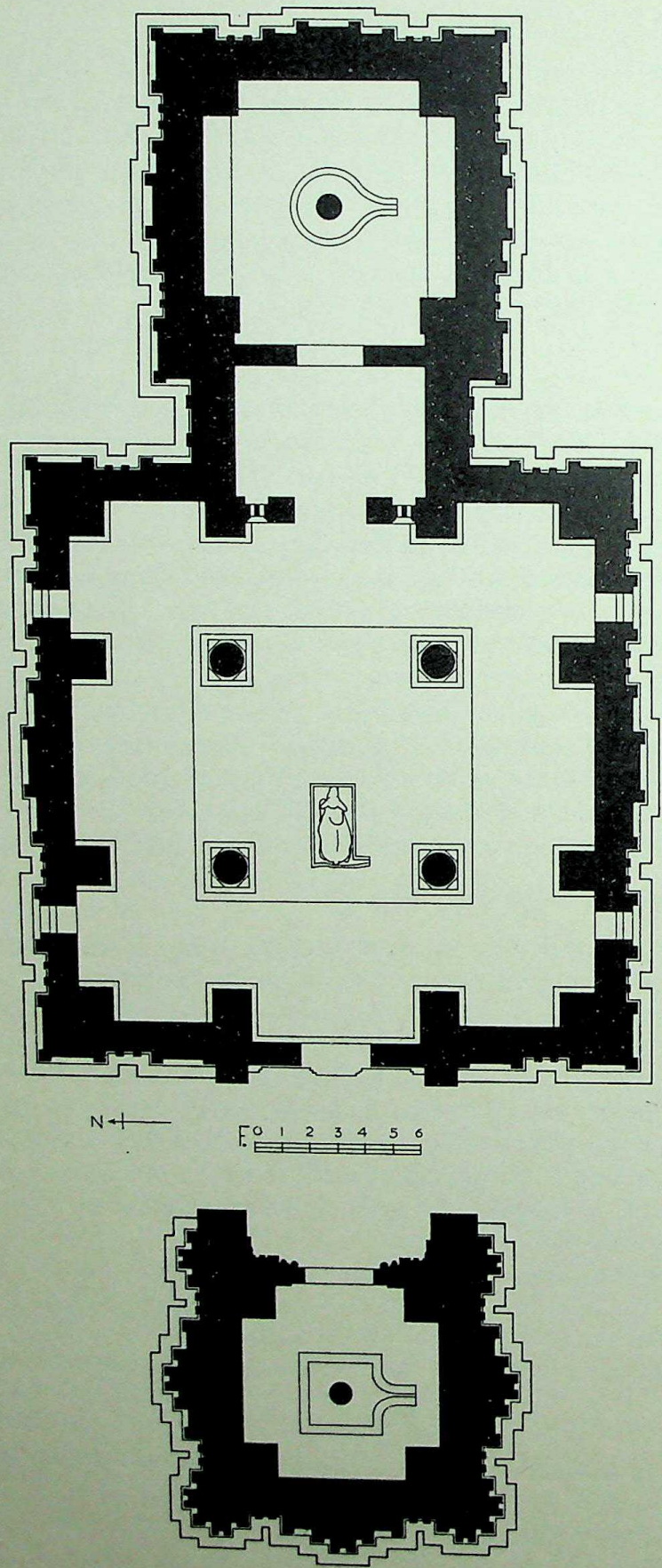

Fig. 4. Rōṇ. Lōkanātha temple, plan.

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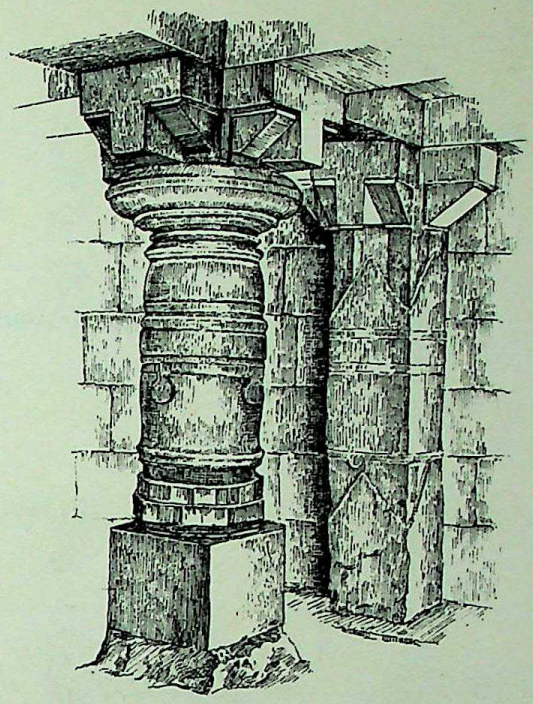

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Fig. 5. Rōṇ. Lōkanātha temple, gūḍhamaṇḍapa pillar.

look (Fig. 7). The responding square engaged pillars are somewhat deshaped. The temple apparently was among the first to be built at Rōṇ and may be dated to the last quarter of the tenth century.

A. Sundara had noticed a rectangular pīṭhikā-pedestal of an image in the nearby field from which he guessed that the temple could have been dedicated to Traipuruṣadēva.

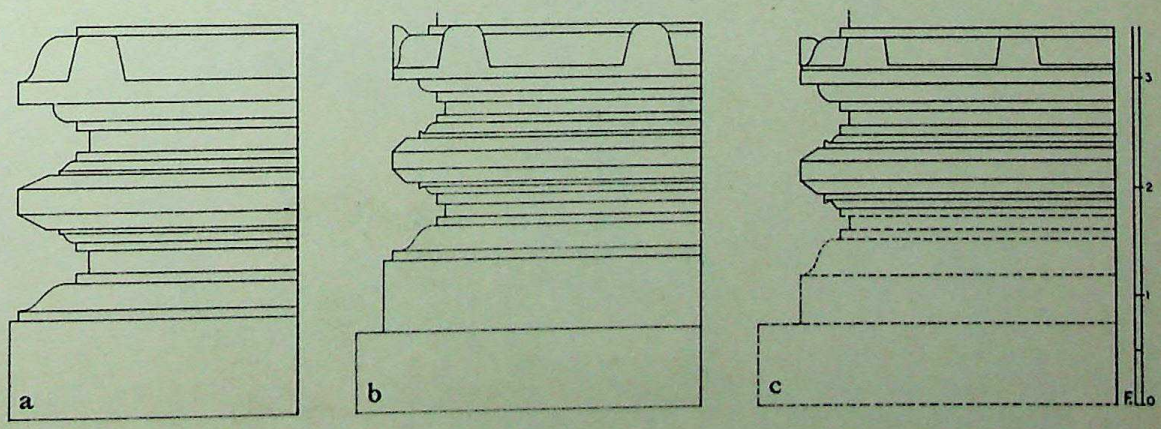

Fig. 2. **Adhiṣṭhānas:** a. Aihoḷe, Jaina temple near Caranti maṭha, main north-facing shrine; b. Aihoḷe, Veṇiyāvar group, temple 5; c. Rōṇ, Sōmaliṅgēśvara.

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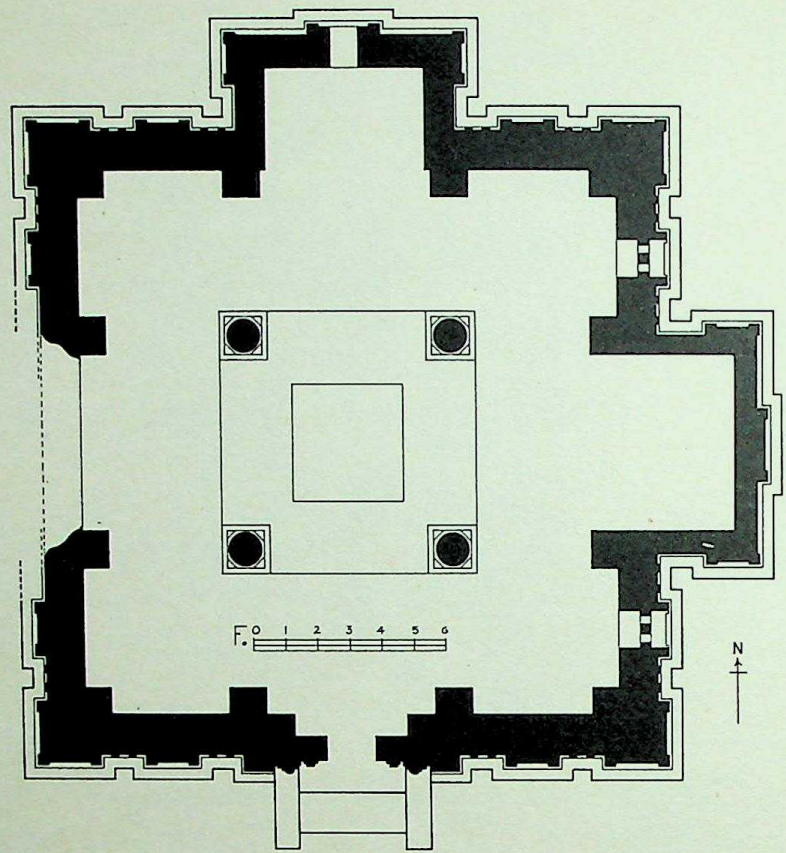

Fig. 6. Rōṇ. Sōmaliṅgēśvara, plan.

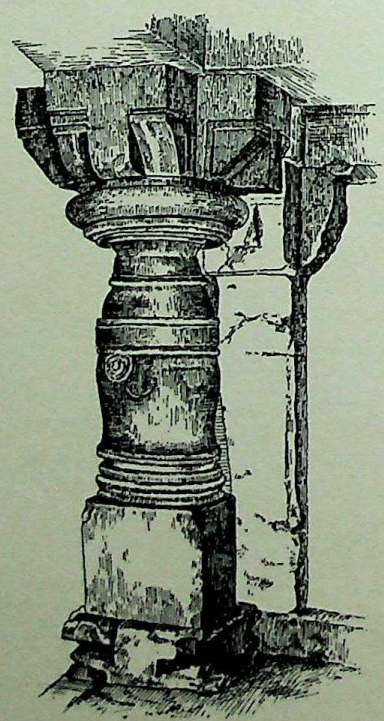

Fig. 7. Rōṇ. Sōmaliṅgēśvara, gūḍhamaṇḍapa pillar.

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Rōṇ, Īśvara-guḍi (Figs. 1b, 8; Plate 8)

The dvitala vimāna for its plan (Fig. 8) and general pattern resembles Lōkanātha, the constituent elements, however, are more clearly defined, better formed, and less shallow (Plate 8). The Kapōtabandha adhiṣṭhāna here (Fig. 1b) is the type which may in general be seen in Rōṇ's other contemporary temples also. The portion above the

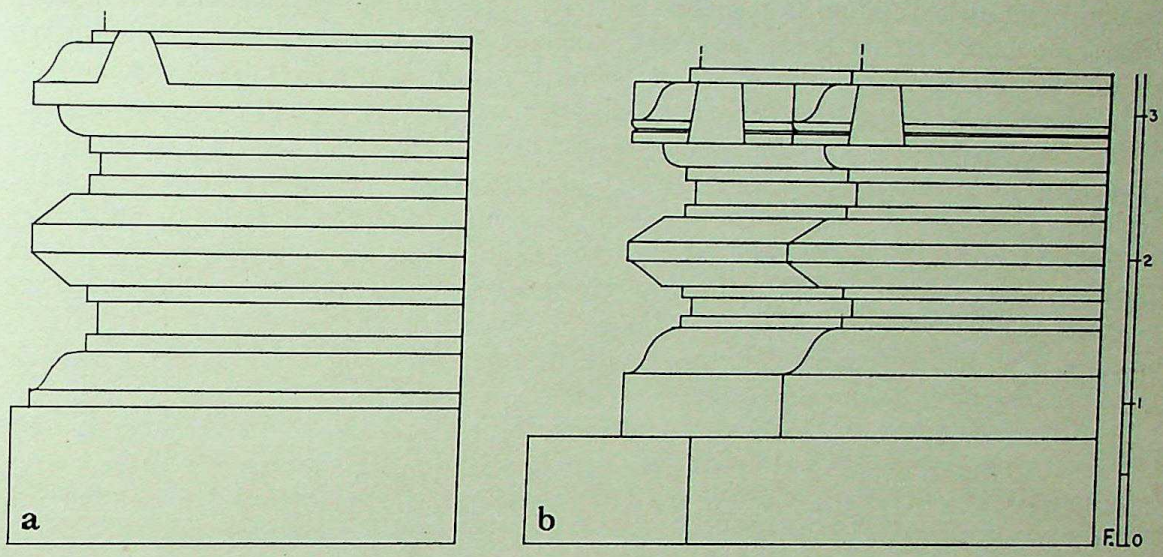

Fig. 1. **Adhiṣṭhānas:** a. Mahākūṭa, Nāganātha temple 1; b. Rōṇ, Īśvaraguḍi.

prastara of the second tala is not extant. The gūḍhamaṇḍapa walls at the longer sides have central graded bhadras but no sham-niche decorations. The plain doorframe and interior of the gūḍhamaṇḍapa are in the main like those of the temples described in the foregoing. This temple, too, stylistically is of the last quarter of the tenth century.

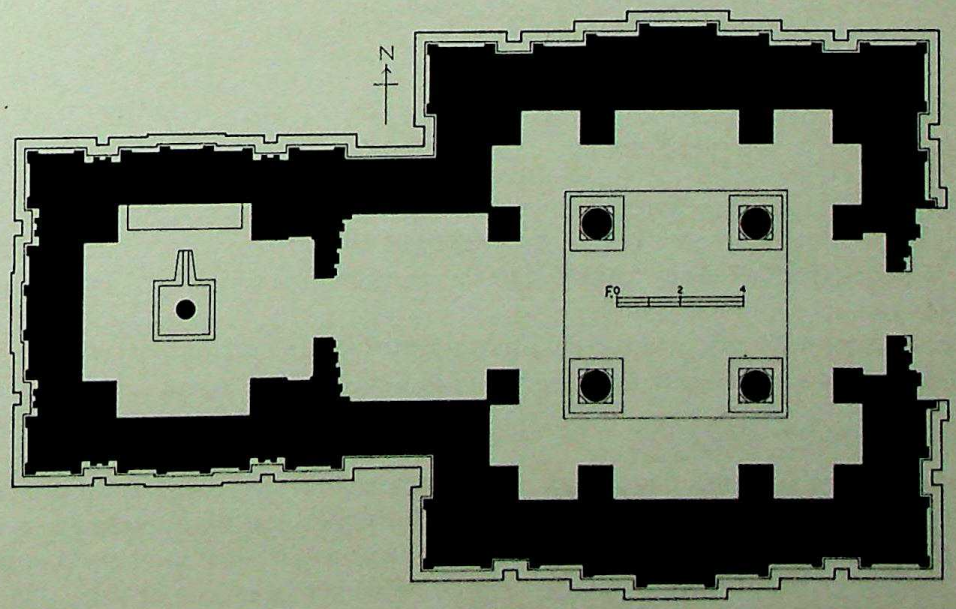

Fig. 8. Rōṇ. Īśvara-guḍi, plan.

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Rōṇ, Kalguḍi (Fig. 9; Plates 9-11)

The Kalguḍi temple is also among the first to be founded in this ancient brahminical village. The dvitala east-facing vimāna has a wide bhadra differentiated into subhadra (carrying kūṭa-niche) and a pair of staggered upabhadras (Fig. 9). Salilāntara-recesses (they bear kūṭa-niches) intervene the bhadra and the karṇas. The adhiṣṭhāna — seemingly Kapōtabandha — is mostly buried. The kapōta of the prastara has alpanāsī decoration, and above it the prati-kaṇṭha bears vyāla-makara busts together with divinity and other figures in panels, a surviving feature of the Rāṣṭrakūṭa convention. The bhadraśālās of the hāra possess a central proliferation also, a feature increasingly becoming frequent in subsequent Cālukya buildings. Above the nāsī of the hārāntara between the kūṭa and the upaśālās were placed figures of Vaiśravaṇa (preserved only at the north), a practice known in a few Noḷamba temples (as at Nandi) and one (Sinda?) temple (Sōmēśvara) at Muḷgund (Plate 13). While the hāra of the second tala is more or less intact, the grīvā-prastara above are partially preserved. The śukanāsa occurs at the fronton of the vimāna.

The gūḍhamaṇḍapa is about one third larger than the vimāna, has a pair of pratirathas, and, unlike the vimāna, carries kūṭa-niches at all proliferation-faces excepting at the upabhadras (Plate 9). The hāra of the first floor continues like a diadem at the upper end of the gūḍhamaṇḍapa. The pañjara-nāsī in the hāra contained large seated divinity figures of which at least one at the east wall (right) survives in tolerably good condition.

The two carved pillars (badly corroded at the outer faces of the mukhacatuṣkī) show vigorously chiselled plain belts alternating with geometrical chamferings combined with volutes (Plate 10). This perhaps is the earliest instance of the type; subsequently, it is usually encountered with less bold (but more delicate) carving and is oftener met with as an exterior wall-pilaster at the vimāna-wall and the kapilī rather than a free-standing column.

In the interior, the nave is defined by four Śrīkāra pillars, each with a rather unpleasantly longish inverted bell having four leaves disposed symmetrically at the cardinal points on the rotund surface (Plate 11). The corresponding pilasters are square with square inverted bells and the usual relief of triangles and belts above and below the bell.

The antarāla has an internal dilated pair of Citrakhaṇḍa pillars (Plate 11), the lintel they (and the corresponding square end-pilasters) support bears on its profile a tōraṇa in relief whose loops canopy Traipuruṣadēva (Śiva as Naṭēśa) in the central position and small niches between these shelter Gaṇēśa in kūṭa top niches.

The antarāla is rather long, so much so that a series of as many as four (in lieu of the more usual two) engaged columns are ranged along the northern and the southern walls. The doorframes at the entrance of the gūḍhamaṇḍapa as well as of the garbhagṛha lack decorative enrichment.

The temple apparently had been built at the end part of Tailapa's reign, or if it is a little later in date, at least in the first years of Satyāśraya's period.

Rōṇ, Īśvara temple (Plate 12)

Only the vimāna survives. Its elevational aspect including the śukanāsa (Plate 12) are features that strongly resemble Kalguḍi (Plate 9). The rather plain dviśākhā doorframe of the garbhagṛha is flanked by a narrow jāla-strip and further by engaged columns. An inscription on a beautifully carved and paneled memorial stone dated S.898/A.D. 976 (according to Dr. G. S. Gai in a communication to the author), refers to a battle in which Rāṣṭrakūṭa Kṛṣṇa (IV) was involved. (Similar, but fragmentary memorial stones, at least

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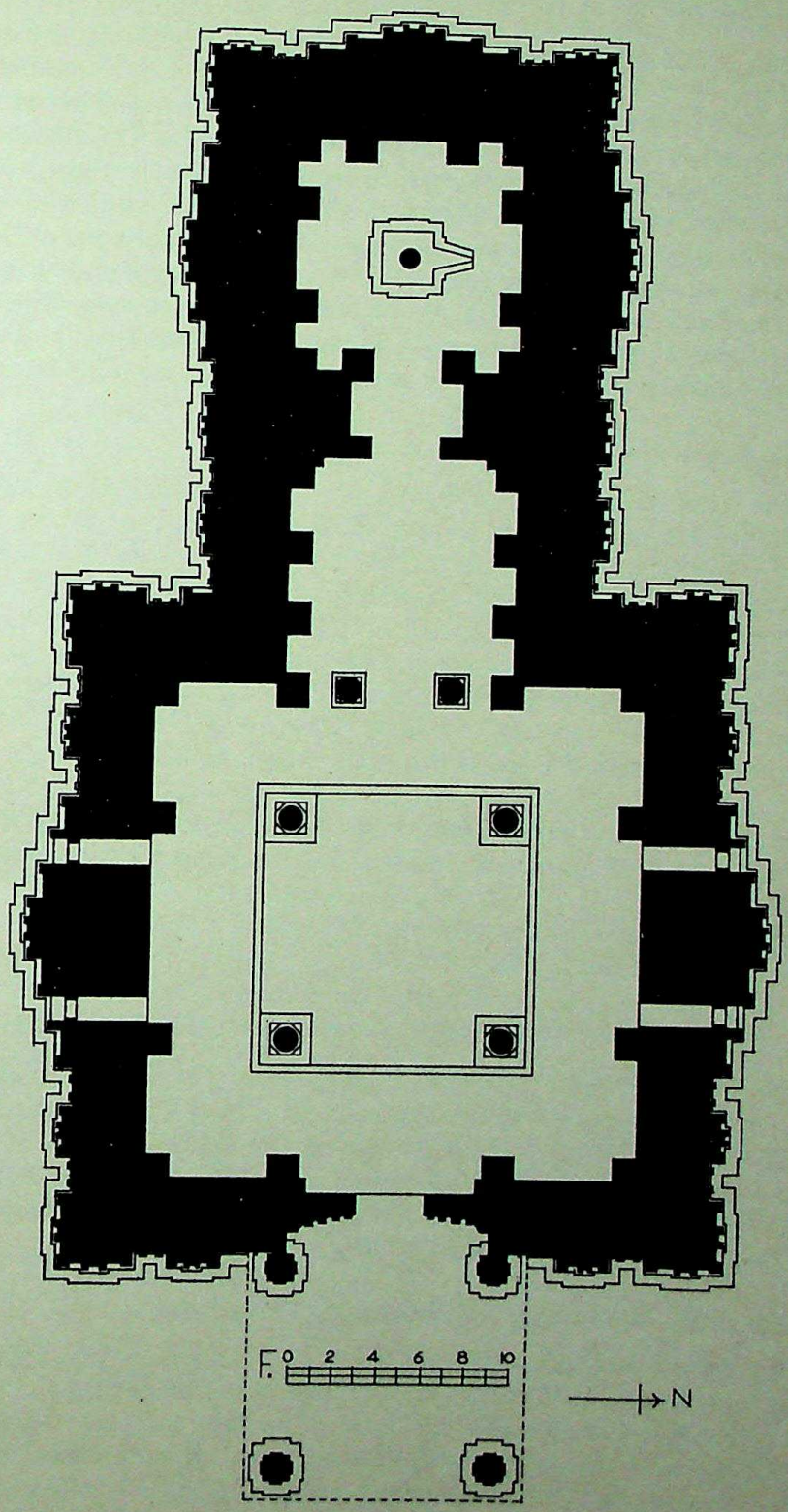

Fig. 9. Rōṇ. Kalguḍi, plan.

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two, are found near Kalguḍi also.) They, however, bear no relationship to the temple. The building's date seems the last quarter of the tenth century.

Rōṇ, Mallikārjuna (not illustrated)

The temple's appearance is spoilt both by weathering and by recent whitewash; it has a dvitala vimāna with grīvā intact but the śikhara has only a single lower course of stone left. (Its underside bears a haṁsamālā as in some early Cōḷa temples.) The adhiṣṭhāna (probably Kapōtabandha or Pratibandha) is buried. The wall has karṇa and a graded wide bhadra with niches only in the salilāntara-recesses and at the subhadra face. The gūḍhamaṇḍapa being larger, has one more recess, also bearing the kūṭa-niche. The hāra above, however, is much damaged. The inner and outer doorframes lack carving and the interior has the usual Śrīkāra pillars in the nave, and corresponding square half-pilasters with square bell members engaged with the walls.

Muḷgund, Sōmēśvara temple (Plate 13)

Muḷgund in the Rāṣṭrakūṭa period (and subsequently in the Cālukyan) was possibly a seat of the principality of one of the several Sinda noble families. Among its medieval buildings is a tritala temple of Sōmēśvara which probably was built in the last quarter of the tenth century. (Compared with the oldest temples in Rōṇ, the superstructure of this temple carries a slightly earlier look.) Only the vimāna (basal part largely buried) is original, the maṇḍapa is due to a rebuilding possibly of the 12th century.

The vimāna has little carving; the mukhapaṭṭīs of the front nāsīs of the bhadraśālās in the āditala-hāra and the second tala-hāra show some ornament. The nāsī's shape and ornamental details, the figures in the gāḍha (lower tala), and of a Śivaite divinity pretending to be in the niche behind the bhadraśālā (west side) of the second tala (Plate 13) are reminiscent of late Rāṣṭrakūṭa period (though their ethnic mould may be after the local.) The Brahmacchanda śikhara having a central offset and with short grīvā below and stūpī above also carry a look more of Rāṣṭrakūṭa than of the imperial Cālukyan period. The temple may have been built early in the time of Taila II, the local ruler at Muḷgund may be some Sinda chief.

Hampi, Manmatha tank complex, Nāganandēśvara temple (Plates 14, 15)

The temple's austere vimāna (Plate 14) has a Kapōtabandha adhiṣṭhāna of a kind which may have been used at the Muḷgund temple. The open raṅgamaṇḍapa has older type of cylindrical columns, ten at the periphery, and four at the nave which are of the Citrakhaṇḍa class (Plate 15). The roof of this hall is of the sloping śūrpa type. The temple may date from the last quarter of the tenth century, for it still possesses features of the buildings of the late Rāṣṭrakūṭa times.

Lakṣmēśvara, Anantanātha-guḍi, hall-columns (Plates 16-18)

Very few remains of the architecture of the period before the late 11th century now exist at Lakṣmēśvara, ancient Puṟṟigere. Puṟṟigere was a great centre of Jainism before the onset of the Vīraśaiva affront to all faiths other than their reformed Śaivism. The interior of the forehall of this Digambara Jaina temple, now dedicated to Jina Ananta-nātha, is more ancient than the temple proper and contains columns of archaic Śrīkāra (Plate 16), Citrakhaṇḍa (Plate 17), and the composite (with elements of inverted Viṣṇukānta-laśuna type; Plate 18) which possibly may go back to the late tenth century.

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Bāgaḷi, Kallēśvara temple complex, Sūrya temple (Figs. 3a, 10; Plates 19-21)

To the Kallēśvara temple complex at Bāgaḷi, ancient Baḷguḍi, had been added a small shrine of the Sun (Ādityadēva) by Duggimayya, to which a bequest of garden was made by Mahāsāmanta Ādityavarmā in A.D.987 in Āhavamalla Tailapa's time. The temple was erected at some distance in front of the main temple of Kallēśvara of the late Rāṣṭrakūṭa period. The shrine faces west and is in the axial alignment of the Kallēśvara temple with an intervening large later columnar hall of the period of Vikramāditya VI.

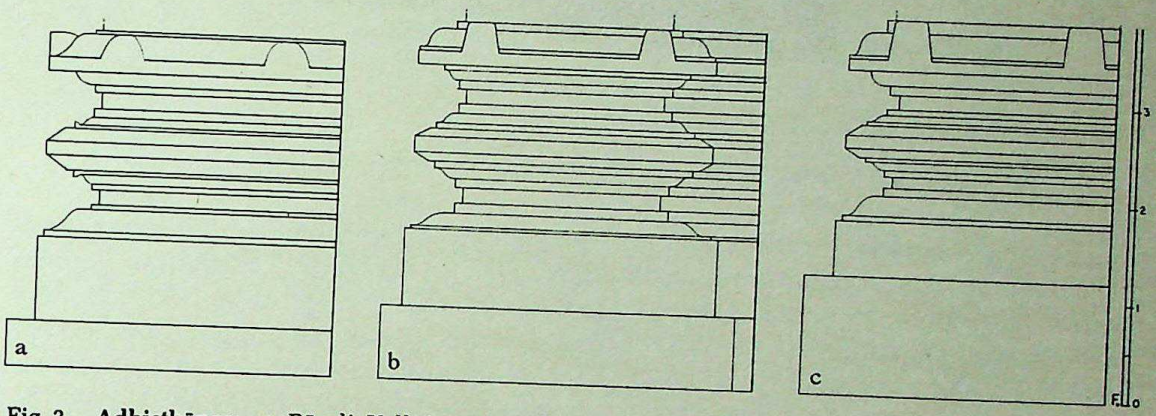

Fig. 3. **Adhiṣṭhānas:** a. Bāgaḷi, Kallēśvara temple complex, Sūrya temple; b. Aihoḷe, Jaina shrine (triple) near Virūpākṣa temple (Cousens No. 39), west shrine; c. Aihoḷe, Jaina shrine (triple) near Virūpākṣa temple (Cousens No. 39), north shrine.

The building is partially ruined. It has a small vimāna without the superstructure and an ardhamaṇḍapa (Fig. 10). Its Kapōtabandha adhiṣṭhāna is of the late tenth century type (Fig. 3a). While the south face of the sanctuary cube with its plain embedded shafts is well-preserved (Plate 19), the outer facing of the wall at the north is almost completely gone, while that at the west is partially damaged. The outer shell of the walls of the ardhamaṇḍapa is also totally lost. The garbhagṛha-doorframe is moulded but without any ornament. Inside, on a pīṭhikā, is an image of Sūrya along with its parikara and a still larger parikara of some other image behind it (Plate 20). The Sūrya image, however, seems some decades posterior to the temple. Inside the porch there is one other image of Sūrya, smaller than the preceding, which stylistically is of late tenth century (Plate 21). This may well have been the original cult image of the shrine and which for some reason had been replaced by a later image earlier alluded to.

The Sun temple is important in that it reveals how the wall fabric was constituted, the logic of the inner shell disposition bearing no relationship with the layout of the outer shell.

Saṇḍūr, Temple 2 (Plates 22, 23)

To the north of the Pārvatī temple of the period of the Calukyas of Vātāpi stands this large temple of the time of the Cālukyas of Kalyāṇa. Though a building of sāndhāra seriousness, it possesses only an ardhamaṇḍapa, with no adjunct of the closed or semi-open hall. The vimāna exceptionally is caturaṅga, showing bhadra, pratiratha, pratikarṇa, and karṇa (Plate 22). The kumuda of its Kapōtabandha adhiṣṭhāna has a clearly marked madhyapaṭṭa-face. The nakrapaṭṭī is suggested only by the bosses in the

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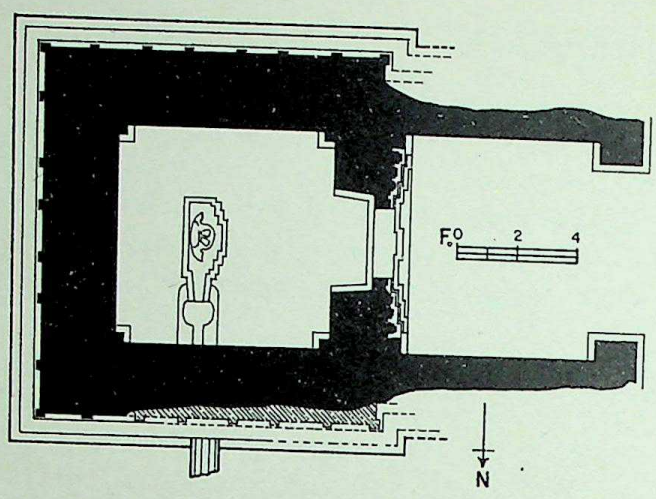

Fig. 10. Bāgaḷi. Kallēśvara temple complex, Sūrya temple, plan.

prati-kaṇṭha. The wall exhibits pañjara-topped (?) narrow niches at the karṇas and pratirathas but just a column-representation at the subhadra and at the pratibhadra masses. The narrow salilāntara niche-pillarettes, too closely spaced, carry confronting makara-heads (looking like a pair of long-necked birds) but without the tōraṇa (Plate 23). The ardhamaṇḍapa walls (Plate 22) follow the generalities of the vimāna-wall. The temple may date from the earlier decades of the 11th century.

Aihoḷe, Ambigēr-guḍi (Figs. 11b, 12; Plates 24-27)

The dvitala vimāna of Ambigēr-guḍi faces east (Fig. 12; Plate 24). The grīvā and śikhara have been lost, the ardhārikā is largely intact, preserving also a part of its kūṭa-śālā-hāra decoration on the west side. The wall has no sham-niche decoration. The adhiṣ-ṭhāna is Kapōtabandha (Fig. 11b). An antarāla and a gūḍhamaṇḍapa with plain pillars join the vimāna. The doorway of the hall is at the south, even when the temple is easterly oriented. At the east face is a blind wall. This is one of the earlier instances of a southerly placed doorway for the hall, a feature more regularly met with in the temples of the next phase. The gūḍhamaṇḍapa has four archaic cylindrical pillars with in-verted bell-fashioned octagonal pot and below it the polygonal belts, all without decoration (Plate 25). The antarāla-entrance (Fig. 12) has two simple and archaic

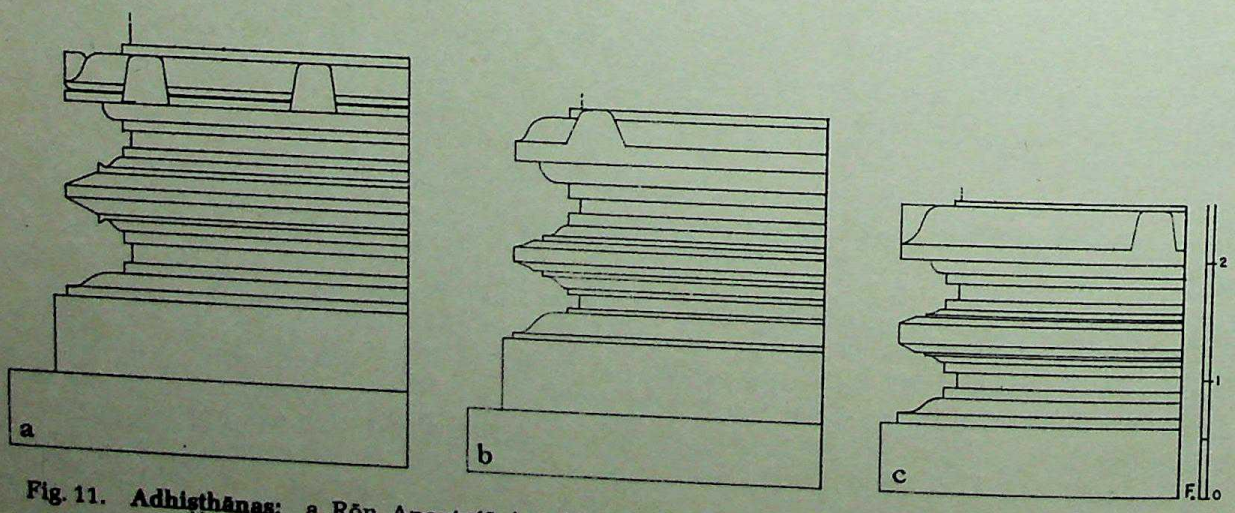

Fig. 11. **Adhiṣṭhānas:** a. Rōṇ, Anantaśāyi-guḍi; b. Aihoḷe, Ambiger-guḍi; c. Mahākūṭa, Nāganātha temple 2.

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lateral screens (Plate 25). The Padmaśīlā-ceiling shows a full-blown lotus (Plate 26). The garbhagṛha-doorframe (Plate 27), for its type, strongly resembles that in the Jaina temple (Cousens No. 35; here Plate 36); but, unlike it, it has four figures at each pēdyā (Plate 27), showing the river goddesses, door-guardians, and female attendants.

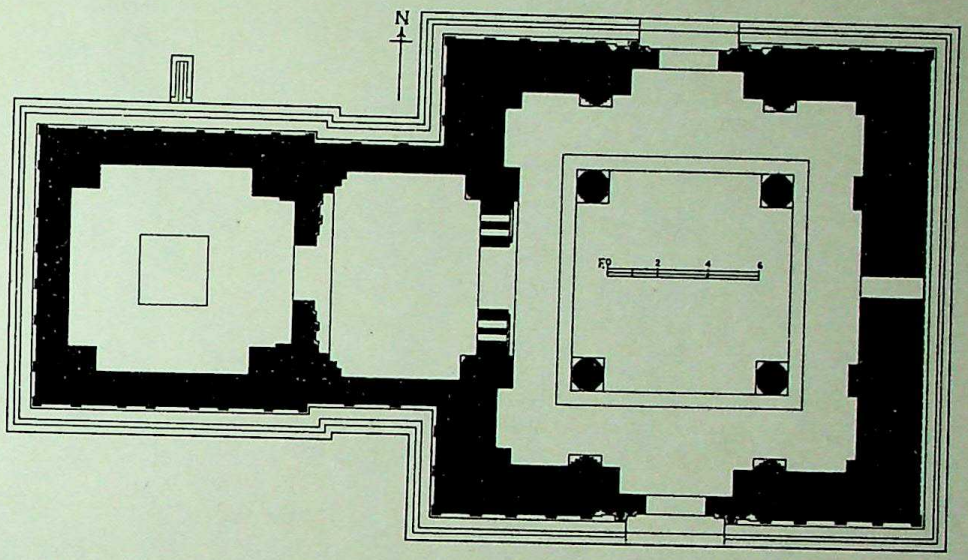

Fig. 12. Aihoḷe. Ambiger-guḍi, plan.

Lakṣmī presides at the lalāṭa. The doorframe of the gūḍhamaṇḍapa (Plate 27) broadly resembles that of the garbhagṛha.

The temple possibly dates from the late last quarter of the tenth century.

Aihoḷe, Veṇiyāvar group, Temple 5 (Figs. 2b, 13, 14; Plates 28, 29)

Rōṇ represents one local idiom, Aihoḷe another. The first shows more affinity, in a derivative way, to the late Rāṣṭrakūṭa buildings; the second often harkens back to the late phase of Calukya times. There are two major groups of the earlier phase of the Cālukya architecture, one the Veṇiyāvar group, the other is the Jyōtirliṅga and the buildings standing in its immediate southern and south-eastern vicinity. Also here are a few other stray buildings of this period.

Temple 5 is the larger and relatively more important building of this otherwise tiresome group (Fig. 13). The vimāna was intended to be tritala (Plate 28); but the partially damaged gṛhapiṇḍi of the second tala alone remains.

The Kapōtabandha adhiṣṭhāna is plain and archaic (Fig. 2b). The wall is a little shorter; it shows sham dēvakōṣṭhas at karṇas as well as at the adjoining recesses and at the subhadra-face of the bhadras. Each of the two antarāla-walls, too, have such a niche.

The gūḍhamaṇḍapa, however, has no niche decoration even when the usual bay-differentiation has been introduced. The prastara-kapōta of the vimāna as well as of the gūḍhamaṇḍapa shows nāsī decoration and the prati-kaṇṭha above had the makara-vyāla busts, now highly weather-battered. Each of the front nāsīs of the bhadraśālās in the hāra of the first tala had a figure, Varāha (eroded) can still be seen at the north.

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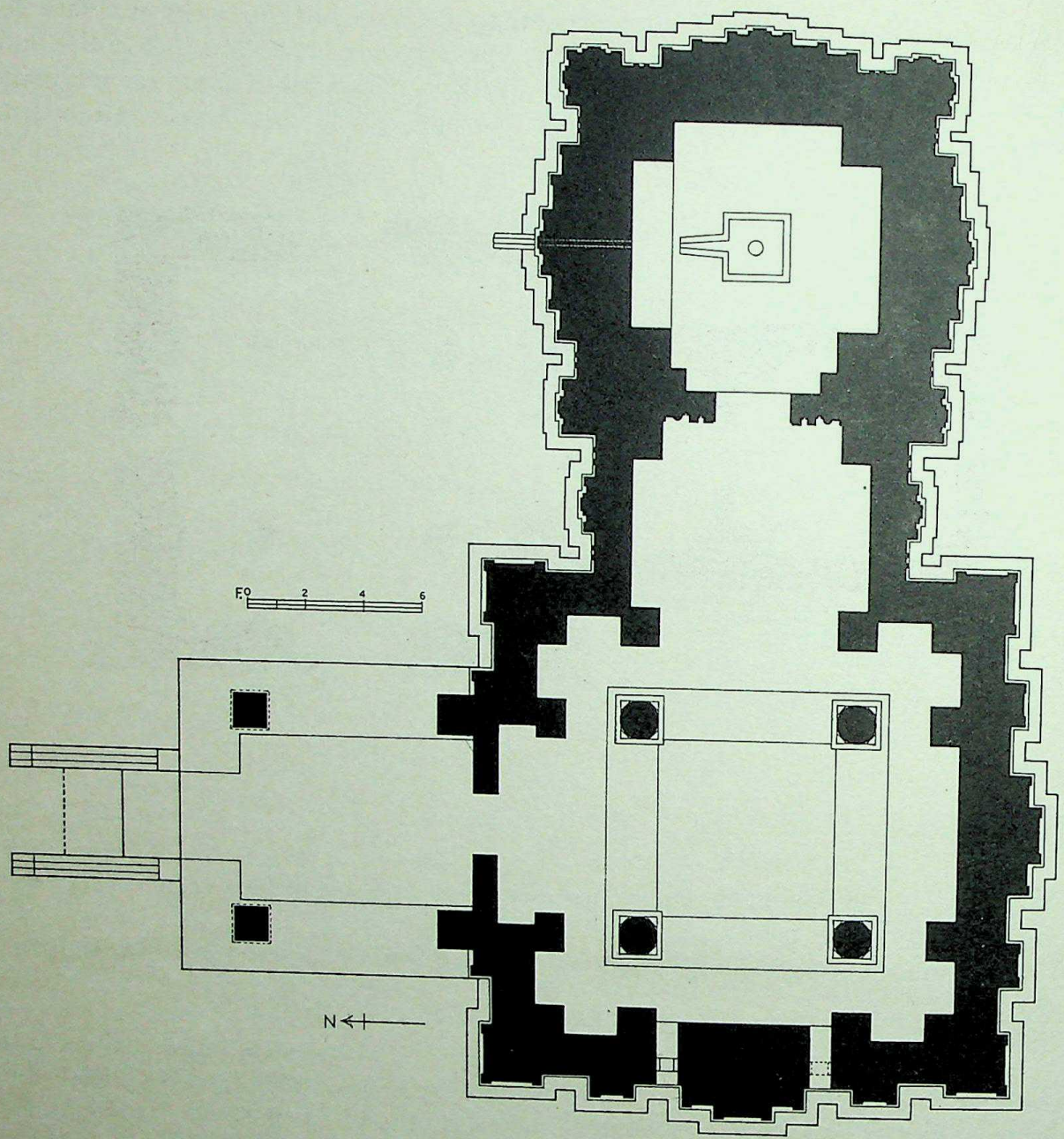

Fig. 13. Aihoḷe. Veṇiyāvar group, temple 5, plan.

In the hall-nave are four Śrīkāra pillars, in general form allied to the Rōṇ temples', the inverted bell-member shows a leaf-like decoration connected, atypically, with reversed loops (Fig. 14). The corresponding Rucaka like pillars, virtually disengaged from the wall, have a few plain but strongly marked features such as the central squarish bell and large triangles above and below.

The doorframe of the garbhagṛha has five śākhās typical of the buildings in this phase, the bāhya (with padmapatra)-, mālā-, stambhaśākhā (with superposed laśuna-pot segments), bhūtaśākhā (rounded rinceau), and ratnaśākhā (Plate 29). The figures at the pēdyās were not done; but the lalāṭa shows the ubiquitous Abhiṣēka-Lakṣmī. A kapōta-cornice crowns the doorframe, as is usually found in the doorframes of this category and period.

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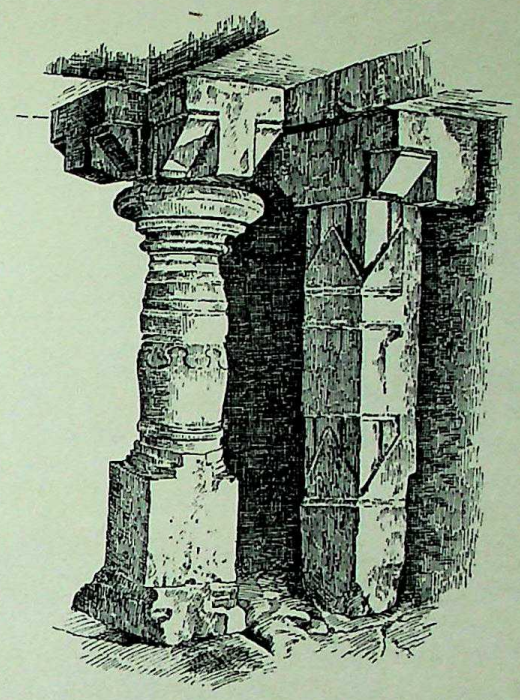

Fig. 14. Aihoḷe. Veṇiyāvar group, temple 5, gūḍhamaṇḍapa, pillar and wall-pilaster.

The vimāna faces west; but the west wall of the gūḍhamaṇḍapa is blind excepting for the two small simple ventilators above (Fig. 13). The opening of the hall is at the north and a long mukhacatuṣkī with a hastihasta-stair appears there. The faces of porch's Citrakhaṇḍa pilasters at the rear show carving on the faces: ghaṭapallava, pearl-loops and figures within (on the cubical sections), etc. are noticeably present; and what might be Nidhis and pratihāras occur on the pilaster-faces as well as wall-faces that flank the entrance having a doorframe with plain jambs.

On the whole, the temple still carries late Rāṣṭrakūṭa elements, the building may have been founded in the last quarter of the tenth century.

Aihoḷe, Veṇiyāvar group, Temple 9 (Figs. 15, 16; Plates 30-32)

To the square vimāna of this temple is joined a square columnar mukhamaṇḍapa with openings at east, north and south, with rather tiny hastihasta stairs (Fig. 16). The adhiṣṭhāna is archaic (Fig. 15), following the Vātāpi-Calukya pattern; but the mouldings show late profiles. The square featureless garbhagṛha is crowned with a Phaṁsanā roof of the Calukya type, the hall's corrugated roof is also of the earlier pattern (Plate 30). The cylindrical peripheral dwarf pillars and the central four bell-pillars of the early Śrīkāra form (Plate 31), however, and inspite of a few other archaisms, would suggest a date some year in the last quarter of the tenth century. The pañcaśākhā doorframe of the garbhagṛha (Plate 32), which is after the pattern of temple 5 in this group, would not go against this date, the Gajalakṣmī figure here, however, is somewhat larger and looks a little more archaic. A Padmaśilā centrally showing full-blown lotus covers the nave.

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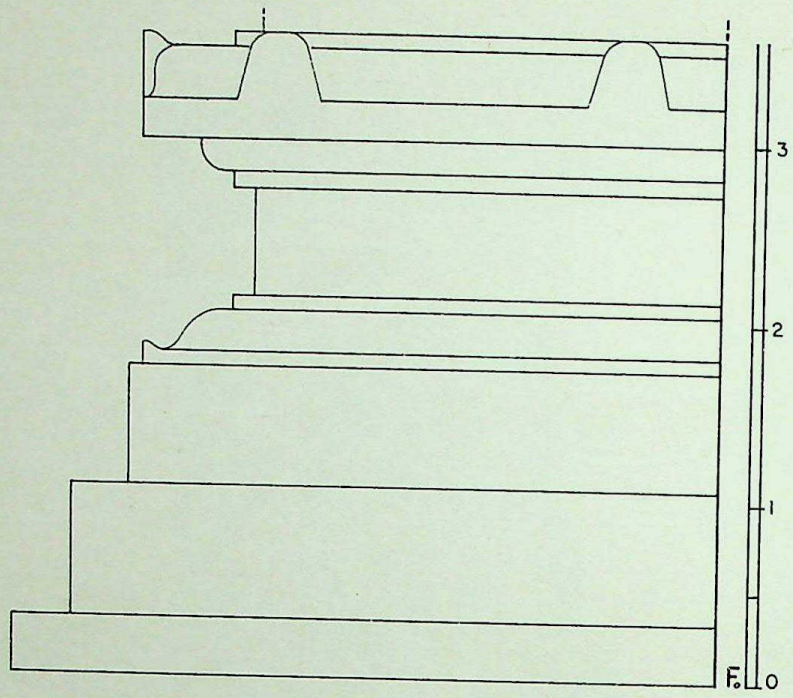

Fig. 15. Aihoḷe. Veṇiyāvar group, temple 9, vimāna, adhiṣṭhāna.

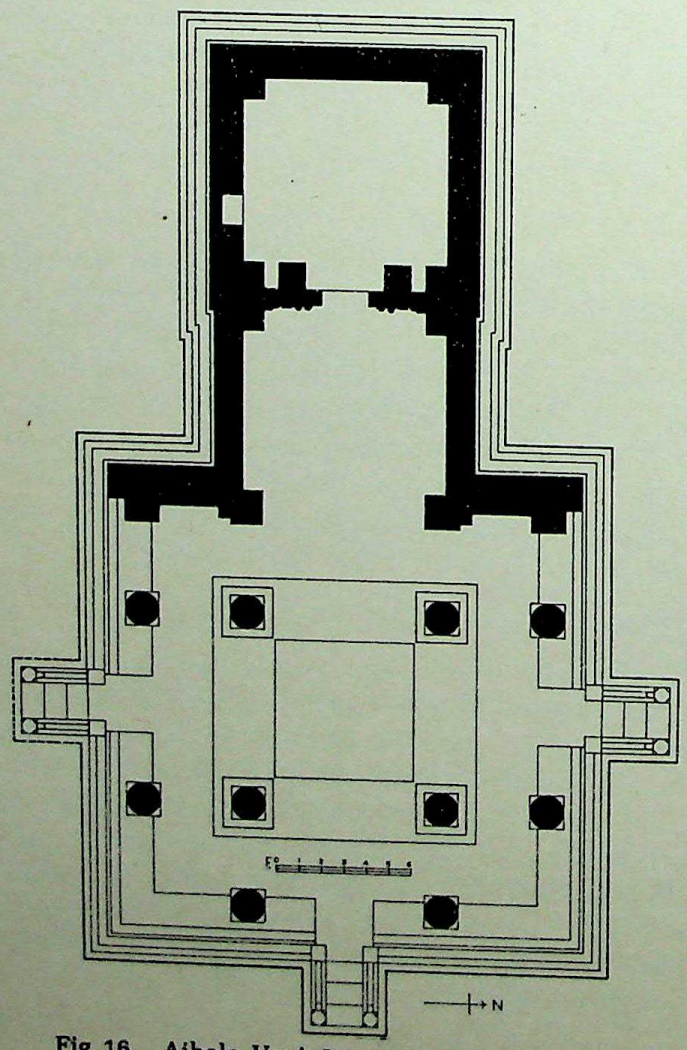

Fig. 16. Aihoḷe. Veṇiyāvar group, temple 9, plan.

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Aihoḷe, Veṇiyāvar group, Temple 7 (Figs. 17, 18, 19a; Plates 33, 34)

The square vimāna and a larger squarish gūḍhamaṇḍapa (Fig. 17; Plate 33) have the older type of adhiṣṭhāna with mouldings as in Temple 9 (Fig. 19a).

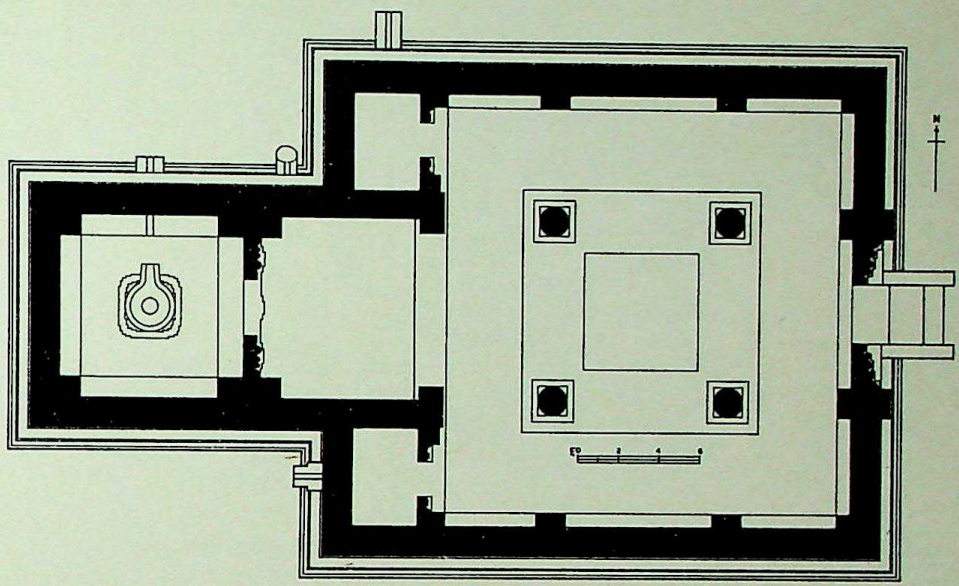

Fig. 17. Aihoḷe. Veṇiyāvar group, temple 7, plan.

Inside, the four nave-pillars are Śrīkāra with a more sinuous profile for its inverted bell member; and the presence of a thick silver anklet-like circular ring in the section below anticipates the future development toward ornamentation for this class of pillars (Fig. 18). The wall-pilasters (which are almost like pillars) in the antarāla show the usual embossed geometric designs (Fig. 18). Two deep niches at the west wall flank

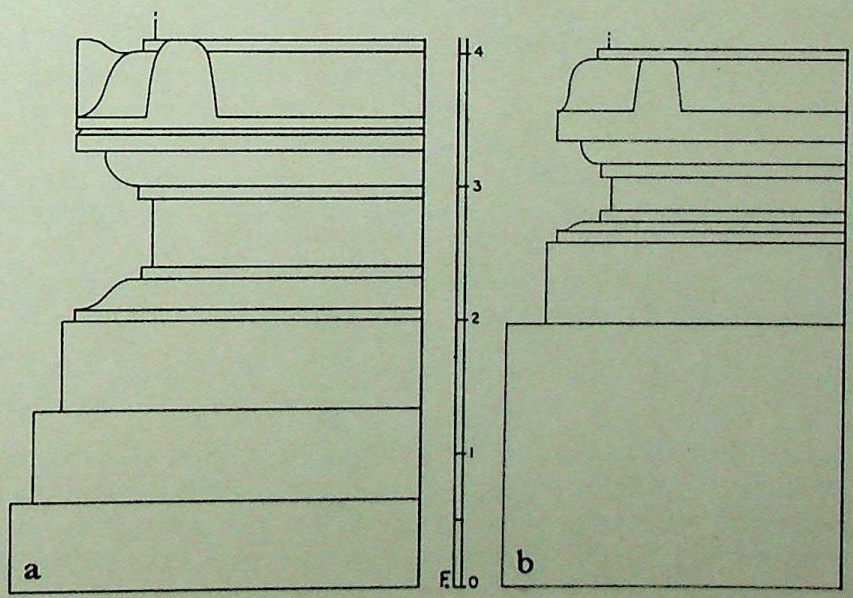

Fig. 19. **Adhiṣṭhānas:** a. Aihoḷe, Veṇiyāvar group, temple 7, vimāna; b. Aihoḷe, Jaina temple (Cousens No. 35), sub-shrine.

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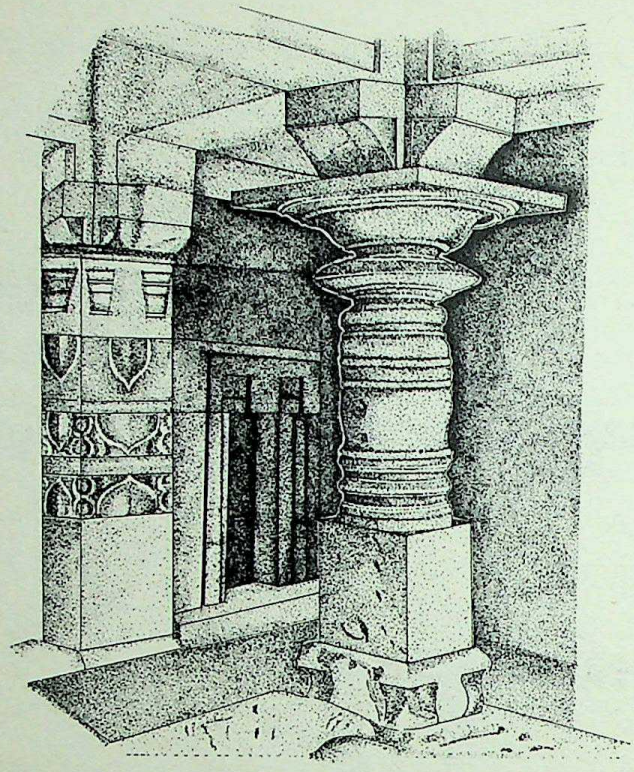

Fig. 18. Aihoḷe. Veṇiyāvar group, temple 7, gūḍhamaṇḍapa pillar.

the antarāla. The doorframe (Plate 34), though pañcaśākhā, differs in some details from others of the general period, some peculiar to this instance alone. The bāhyaśākhā is covered with rather hard lotus petals, followed by vyālaśākhā (rarely to be met with in Kuntala), than stambhaśākhā which closely seem to follow domestic wooden bed-stead design bedecked with beads (pearls?) arranged in helical strings for the two segments, the last upper segment rendered after the shaft of a Śrīkāra pillar; this is followed by a bhūtaśākhā (peopled scroll) and finally the ratnaśākhā. At the pēdyā occur enframed Śaivaite pratihāras and two female figures at corresponding positions (at the bottom of the ratnaśākhā) which may have been intended to represent Gaṅgā and Yamunā. The udumbara as well as the paṭṭa above the Gajalakṣmī is of the bejewelled type.

The gūḍhamaṇḍapa-doorframe is also pañcaśākhā; but here the vyālaśākhā is replaced by the usual mālāśākhā and the stambhaśākhā is made up of the superimposed vases. Lakṣmī at the pataṅga's or uttaraṅga's centre as well as the pēdyā figures below are denuded and the stone of the hastihasta-stair, too, has suffered from intensive weathering.

Judging from the style of the sculptural carving as well as the architectural details, the temple may be placed late in the last quarter of the tenth century.

Aihoḷe, Jaina temple near Caranti maṭha (Cousens No. 35) (Figs. 2a, 19b, 20, 21; Plates 35, 36)

This north-facing shrine has lost the portion above the kapōta of the second tala. The vimāna shows no bay-divisions on plan. The adhiṣṭhāna (Fig. 2a) is of the usual early or transitional type. The otherwise undifferentiated wall shows kūṭa topped niches between the false-bedded shafts at the hypothetical karṇas and bhadras (Plate 35).

The pārśvanāsī of the bhadraśālās in the hāra of the first tala shows single seated Jina while the profiles of the mukhapaṭṭīs of the kukṣināsīs have standing Jina figures. The antarāla-walls are relieved by a kūṭa-crowned false niche and the kapōta of the

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hāra above has at its profile a large nāsī which, like the śālā-nāsī, shows a seated Jina figure. The gṛhapiṇḍi-wall of the upper tala is shorter than that of the Rāci-guḍi eastern shrine (of the late Rāṣṭrakūṭa period) to be shortly noticed.

The gūḍhamaṇḍapa has three openings (Fig. 20). Four Śrīkāra pillars here are slightly better shaped and indeed more advanced than the Rōṇ parallels since they show a triple ring moulding below the bell. Undecorated, but sufficiently shapely (Fig. 21), they pave the way for the decoratively more diversified Śrīkāra types of the subsequent phases. The corresponding engaged columns are plain Rucaka.

The garbhagṛha is entered through a pañcaśākhā doorframe with a wide bāhyaśākhā followed by mālā with buckles topped by floral sprouts, segmented stam-

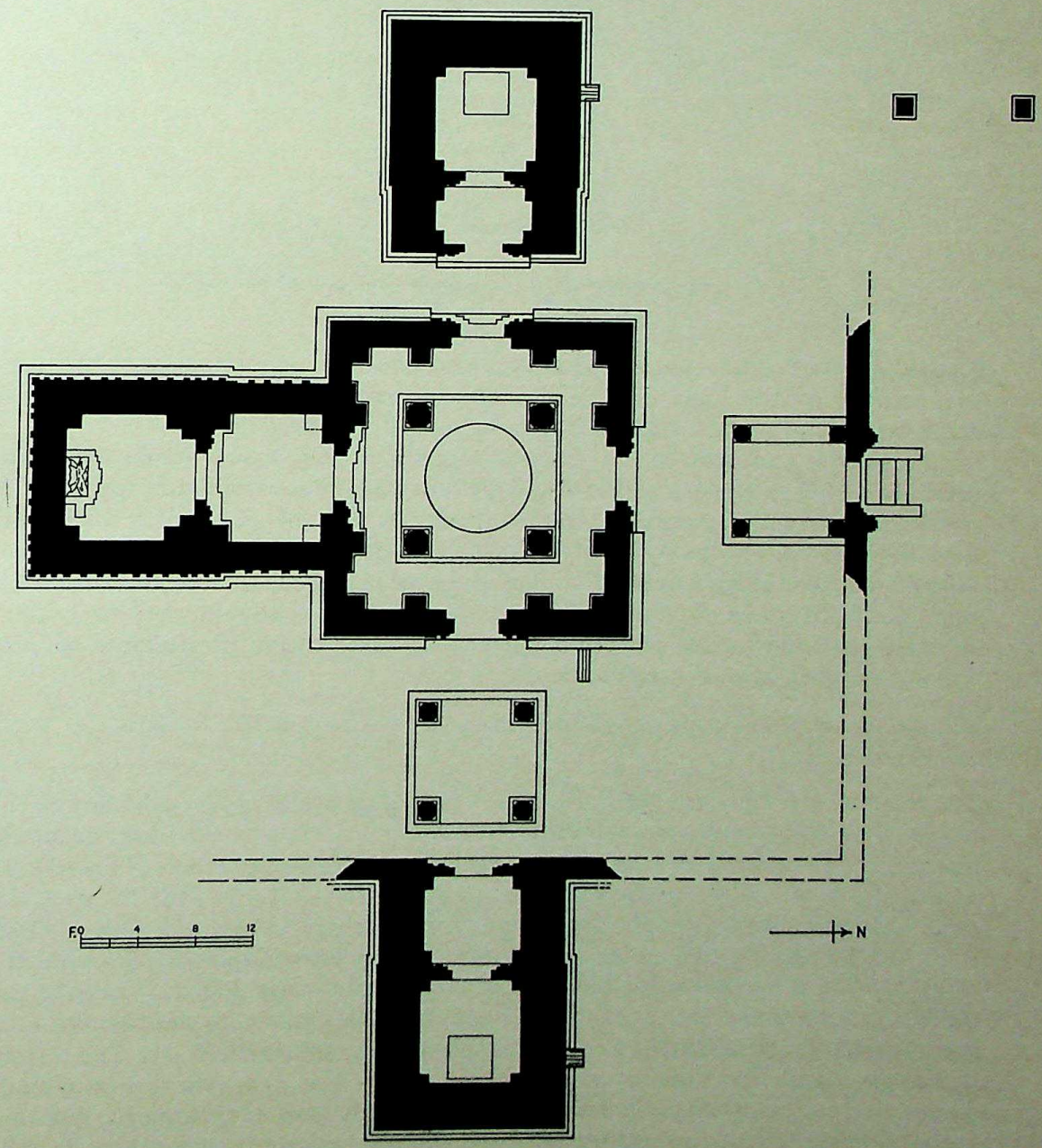

Fig. 20. Aihoḷe. Jaina temple near Caranti maṭha (Cousens No. 35), plan.

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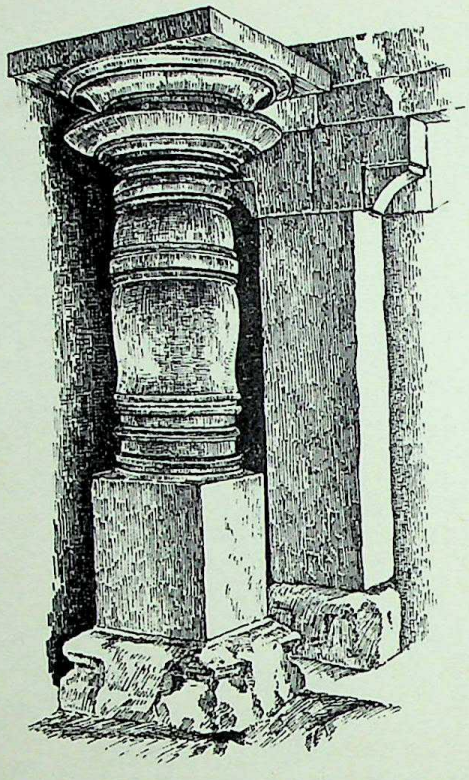

Fig. 21. Aihoḷe. Jaina temple (Cousens No. 35), gūḍhamaṇḍapa pillar.

bhaśākhā with flutings and ghaṭapallava, next bhūta (as inhabited vine), and finally the ratnaśākhā wider than usually met with in this age (Plate 36). The large tutelary block bears a seated Jina attended upon by a pair of cāmaradharas.

Facing the west door of the gūḍhamaṇḍapa is a plain square shrine. Correspondingly is a shrine at the east, which originally may have been attached, or intended to be attached, to the gūḍhamaṇḍapa. The adhiṣṭhāna of this shrine has only three mouldings (Fig. 19b) and is lower than the vimāna's adhiṣṭhāna. Likewise, the kapōta of its prastara has been placed lower than that of the vimāna. This shrine presumably had a small gūḍhamaṇḍapa of its own of which the nave pillars remain. A separate catuṣkī faces the east door of the gūḍhamaṇḍapa of the main shrine. The temple seemingly was surrounded by a low prākāra-wall.

Aihoḷe, triple Jaina shrine near Virūpākṣa temple (Cousens No. 39) (Figs. 3b, 3c, 22a, 23; Plates 37-42)

The temple seemingly was designed as a two-shrined building, the main shrine (Plate 37) is oriented toward east, the other toward south (Plate 38), with corresponding openings in the shared gūḍhamaṇḍapa. Probably within a generation of the founding, a third shrine was added at the southern opening of the wall (Plate 41), the style of this structure betraying ostensible differences, built perhaps by a guild with a differing tradition. Unlike its two older companions which have Kapōtabandha adhiṣṭhāna (Figs. 3b, 3c), it has the adhiṣṭhāna of the Pratibandha class (Fig. 22a) and the walls, though differentiated into karṇas and bhadras (with upabhadra proliferations), lack the customary serried-shafting or the niche-ornament either (Plate 41). The wall-bays in fact are bland. The vimāna, moreover, is tritala — the other two shrines seemingly were dvitala — with relatively taller and more clearly marked gṛhapiṇḍīs. The central shrine (Plate 37) is square and the northern slightly rectangular (Fig. 23; Plate 38); but their wall-treatment is almost identical. The wall-pilasters have inverted laśuna, at

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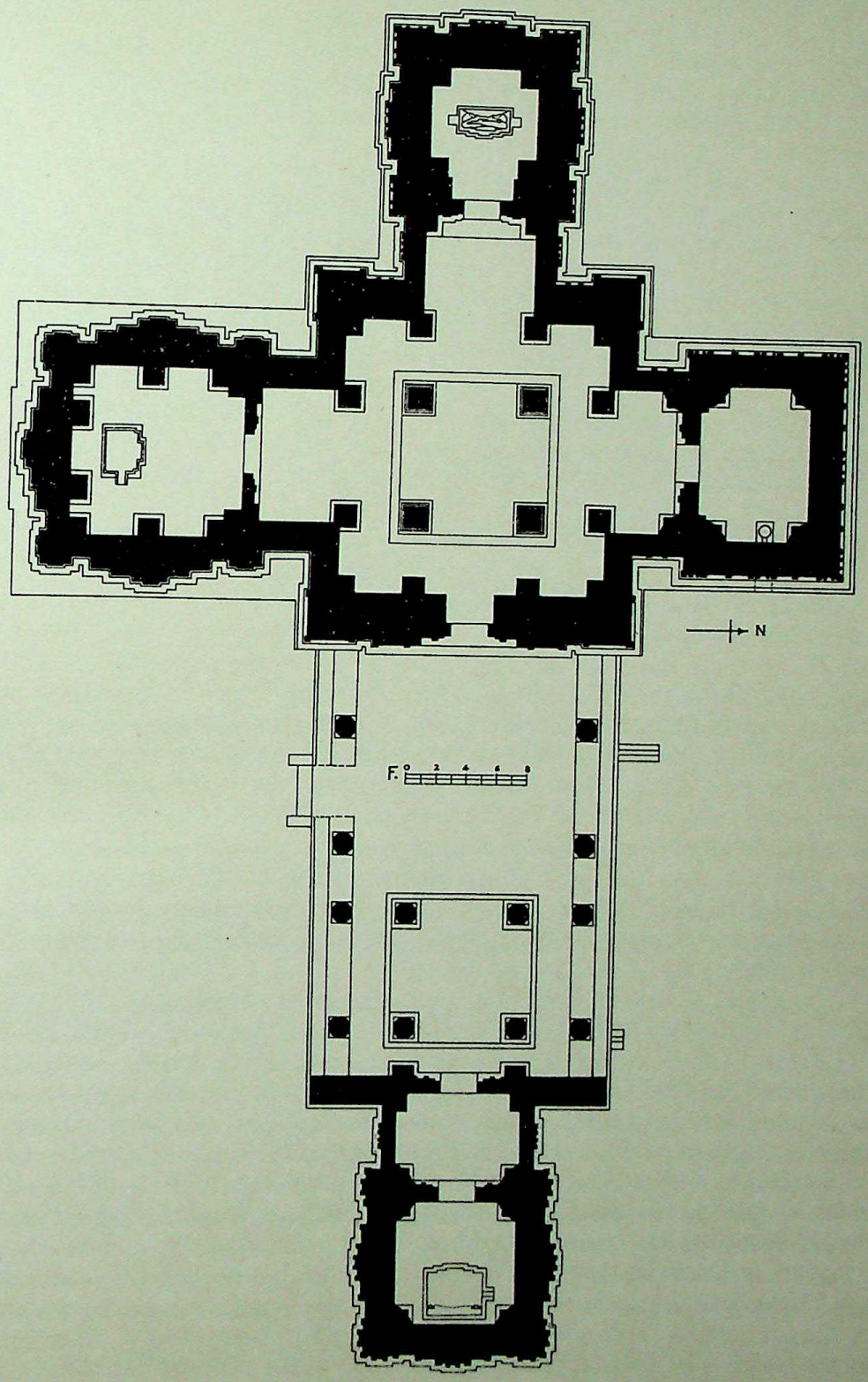

Fig. 23. Aihoḷe. Triple Jaina shrine with eastern (Jina Candraprabha's) shrine (in Cousens No. 39 complex), plan.

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places with trifoliate leaf decoration (rather weakly done) for the eastern, and a bold and beautiful, tongue-like jalapatra or water-leaf for the northern shrine, noticeable particularly at its east wall (Plates 39, 40). The gūḍhamaṇḍapa walls, too, show this decoration but the jalapatra is at places trilobed, the central lobe being larger.

The interior of the gūḍhamaṇḍapa is cheerless. Its massive four central pillars, one of which is illustrated as Plate 42, derives from the Rāṣṭrakūṭa proto-type of the

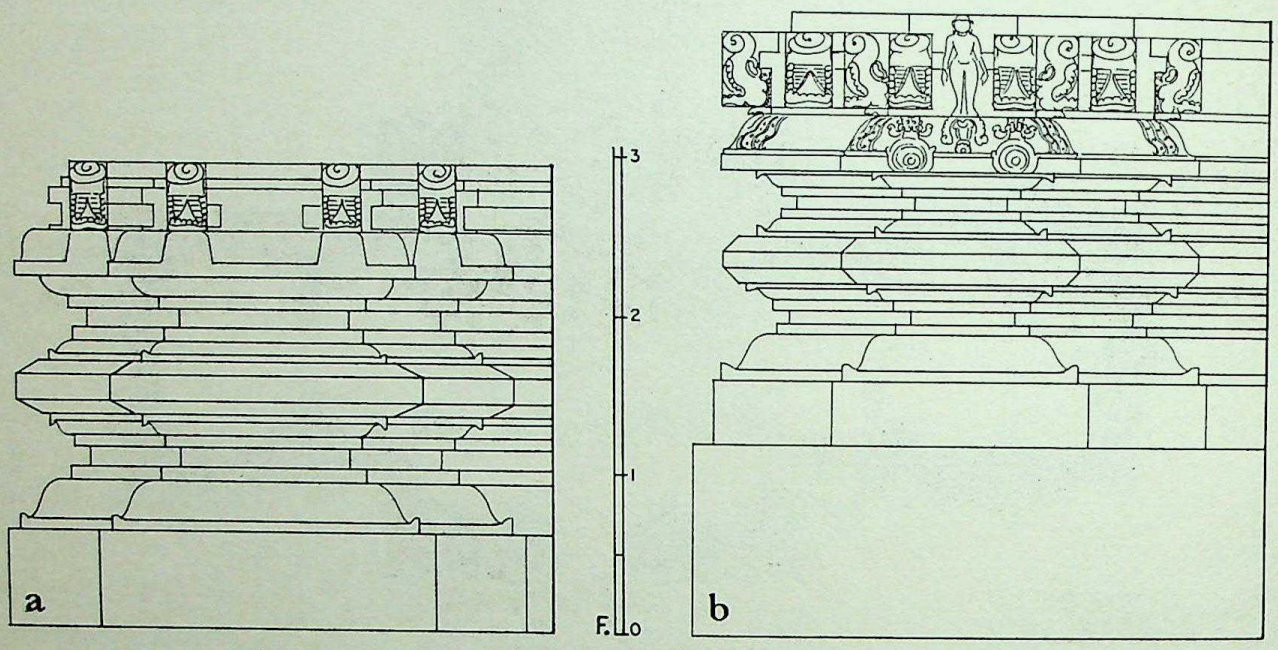

Fig. 22. **Adhiṣṭhānas:** a. Aihoḷe, Jaina shrine (triple), south shrine; b. Aihoḷe, Eastern (Jina Candraprabha's) shrine (in Cousens No. 39 complex).

Brahmakānta pilasters; but the relief work shows none of the elegance or chasteness of mass and line of the examples of the preceding period. (Corresponding to these nave-pillars are a pair each, with very little engagement, at the antarāla-entry of each of the three shrines; Fig. 23.) The garbhagṛha of the southern shrine shows half plain columns inside.

The pañcaśākhā doorframe of the main or western shrine (enshrining Jina Pārśvanātha) shows bāhya with lotus leaves, thin mālāśākhā, the stambhaśākhā made up of a series of superimposed laśuna-pots (as in late Rāṣṭrakūṭa and several early Calukya buildings at Aihoḷe), then bhūtaśākhā (peopled-scroll type), and lastly the antaraśākhā which is ratna. As the tutelary image, Gajalakṣmī (in lieu of Jina) is featured. The doorframe is flanked at the corners by quarter pillars of the same type as in the nave. Inside the garbhagṛha is the figure of Jina Pārśvanātha seated over a siṁhāsana or lion-throne. The north shrine has the doorframe similar to the west shrine. The pēdyās of the doorframes of both shrines have been left blank.

The earlier two vimānas of this triple shrine may date from the late last quarter of the tenth century. The southern vimāna may have been added a decade or two later.

Aihoḷe, Jina Candraprabha's temple (in Cousens No. 39 complex) (Figs. 22b, 23; Plates 43-50)

Oriented toward the eastern doorway of the maṇḍapa of the triple shrine (Fig. 23) and with its northern maṇḍapa-profile facing toward the later Virūpākṣa *olim* Gaurī-guḍi

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temple, is one more Jaina shrine of this period. The dvitala vimāna has lost the portion above the prastara of the upper tala (Plates 43, 44). The adhiṣṭhāna (Pratibandha) and the pāda of the first tala show some interesting features (Fig. 22b). For instance, the prati-kaṇṭha section shows not only vyāla and makara figures but also at intervals figures of standing Arhats (at vimāna's bhadras and karṇas) as well as seated Jinas (at kapilī) and Yakṣa Sarvānubhūti (in recesses), all unpaneled (Plates 45, 46). The sham-niches of the vimāna-wall as well as that on the kapilī-wall (this is unusual in this period) show standing Jina figures, now mostly mutilated and weather-eaten. In the kūṭas and śālās, the standing and seated Jina figures occur in the same fashion as at the Jaina temple near Caranti maṭha. The gṛhapiṇḍi of the second tala is, however, slightly taller in this instance.

Flanked by archaic wall-pilasters, the garbhagṛha's pañcaśākhā doorframe shows padma-, mālā-, stambha (with fluted and compartmented segments), bhūta as inhabited vine, and ratnaśākhā. The Jina in Majesty presides at lalāṭa. Pēdyās have been left blank as in the Jaina temple near Caranti maṭha.

The antarāla is rather constricted. A four pillared semi-open mukhamaṇḍapa is perhaps an addition sometime in the mid 11th century or thereabout. The vimāna proper may be dated the late last quarter of the tenth century or early years of the 11th century.

Inside is the Jina's lion throne, now without the central image, but with flanking cāmara-bearers of fairly good workmanship and still in position (Plates 47, 48). The undulating tōraṇa in the upper part of the throne derives from the Rāṣṭrakūṭa type noticeable in Ēllorā in the tenth century. The cāmaradharas' style can hardly be later than late tenth century or perhaps very early 11th century.

The Śyāma *olim* Vijaya Yakṣa (now shifted to the local museum; Plate 49) and the Yakṣī Jvālāmālinī (placed in the antarāla-chamber of the Virūpākṣa temple; Plate 50), which originally were in this temple, are in the style of the Jina's surround (though their corresponding details are inferior in workmanship). The image in the sanctum, then, may have been Jina Candraprabha upon whom both attended.

Mahākūṭa, Nāganātha group, Temple 1 (Fig. 1a; Plates 51-53)

The northerly of the two temples standing side by side and a few hundred yards (probably to the southeast) of the famous Mahākūṭēśvara assemblage of the early Calukya temples, is currently called Nāganātha (Plate 51). It is among the few surviving larger (and almost complete) temples of the period.

The tritala vimāna has Kapōtabandha adhiṣṭhāna with kumuda having a madhyapaṭṭa which is still somewhat broad as in the late Rāṣṭrakūṭa temples (Fig. 1a). The subhadra facet of the bhadras, the karṇas, and the recesses immediately adjoining the karṇas contain sham kōṣṭhas, each with miniature Drāviḍa-vimāna top. The wall-shafts are more refined than the examples so far discussed. The śālā-nāsī of the second tala, wherever present, shows a divinity figure (Plate 52). The grīvā is very subdued and the Brahmacchanda śikhara has projecting bhadra with plain mahānāsīs. The stūpī has been lost. The right half of the west aspect of the vimāna is damaged (Plate 51). Each of the two antarāla-walls has small plain Ṛjusūtra-jāla (Plate 52).

The gūḍhamaṇḍapa is about one fourth larger than the vimāna. Its walls, not only at the karṇas (with recesses) and bhadras but also at the upabhadras and pratirathas (along with their recesses), bear sham-niches as of the vimāna. In the interior of the hall, the nave pillars are of the slender composite type, having the elements of Brahmakānta and Īśakānta blended and with mouldings that show surface features somewhat more hard looking than usual in this age (Plate 53). The garbhagṛha-

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doorframe calls for no special comment; it is not unlike those found at Aihoḷe at the same period. The temple's adhiṣṭhāna, showing as it does an unadorned derivative kumuda of the late Rāṣṭrakūṭa affiliation, seemingly is an instance of atavism and the date of the building may be late tenth or even early 11th century.

Siddhanakōḷḷa, Siddhēśvara complex, Old temple, (Plate 54)

The white-washed temple stands at the western edge of the promontory in the precincts of the Siddhēśvara temple (which is of the time of the Calukyas of Vātāpi.) The vimāna of the temple under reference has a plan with excellent relative proportions of the karṇa and bhadra showing a pair of upabhadras and salilāntara between. The karṇas and the subhadra display an adorer-niche crowned with Drāviḍa-kūṭa, the salilāntara has the usual kūṭastambha. There was room for building a short kapilī but not a maṇḍapa. The temple may belong to the first quarter of the 11th century.

Śravaṇabeḷgoḷa, Candragiri, Pārśvanātha basadi (Plates 55-57)

A building also of this age, simpler in look yet dignified, is the Pārśvanātha temple on the Candragiri or northern hillock at Śravaṇabeḷgoḷa in Gaṅgavāḍi (Plate 55). If the exterior of the hall is plain, that of the vimāna has for certain some architectural merit. Barring the crenellation of the Muslim (Bahmanī) period, the rest of the structure is ancient. The Kapōtabandha adhiṣṭhāna, though unadorned excepting for small lozenges applied at intervals on the karṇaka-faces at bhadra and pratiratha parts, is chaste in appearance (Plate 57): so are the wall-planes (Plate 55). Their well-conceived proportions as well as graded slender pilasters and the restrained application of neat Drāviḍa-kūṭa-niches, tall on the bhadra and middling on the pratibhadras, and their skillful spacing place this building in a higher class of architecture in the plainer category. This style, which prefers simple grace to exuberance, was known in the last phase of the Rāṣṭrakūṭa period, but was better understood by the Cālukya builders who have fully exploited the potential of the concept of simplicity in elevational appearance in this phase.

Inside the antarāla are thin, elongated, plain, but quaintly elegant Śrikāra pillars.

The garbhagṛha has no doorframe but a narrow slit opening like ancient Egyptian funerary shrines in which stands a solemnly impressive, very tall, dark figure of Pārśvanātha with the canopy of seven-hooded Dharaṇēndra of exceedingly neat craftsmanship (Plate 56). The temple may date from the second quarter of the 11th century.

Rōṇ, Anantaśāyī-guḍi (Figs. 11a, 24, 25; Plates 58-60)

The square dvitala vimāna (Fig. 24; Plate 58) has no aṅga-differentiation. The members from grīvā onward, lost in antiquity, have been replaced by a crude and incompatible construction, perhaps late in the Deccani Sultanate period.

The adhiṣṭhāna is Kapōtabandha (Fig. 11a). The vimāna-walls and also those of the gūḍhamaṇḍapa (which is slightly larger; Plate 58) show serried shafting, the shafts in this case are somewhat slender and more elegant than in the preceding temples in Rōṇ. The gūḍhamaṇḍapa has an entrance at the north, the door-jambs are uncarved excepting for the customary Gajalakṣmī figure at the lalāṭa position. The hāra of the āditala with its usual accompaniment of kūṭas and śālās continue as a corona of the gūḍhamaṇḍapa. Inside the gūḍhamaṇḍapa, the nave pillars are archaic Śrīkāra (Fig. 25) with corresponding, almost disengaged, pillars which are square with usual linear geometrical embossing and chasing on the faces (Plate 59). The Padmaśilā-ceiling has a small lotus (Plate 60) with affinities neither with Rāṣṭrakūṭa nor with Calukya; it otherwise carries an ancient look.

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The jambs of the pañcaśākhā doorframe of the garbhagṛha are neatly shaped but carry no decorative enrichment. Gajalakṣmī as usual graces the tutelary position. Inside the garbhagṛha is a reclining image of Viṣṇu Anantaśāyī. The temple is one of the two latest founded in Rōṇ and may date from the early 11th century.

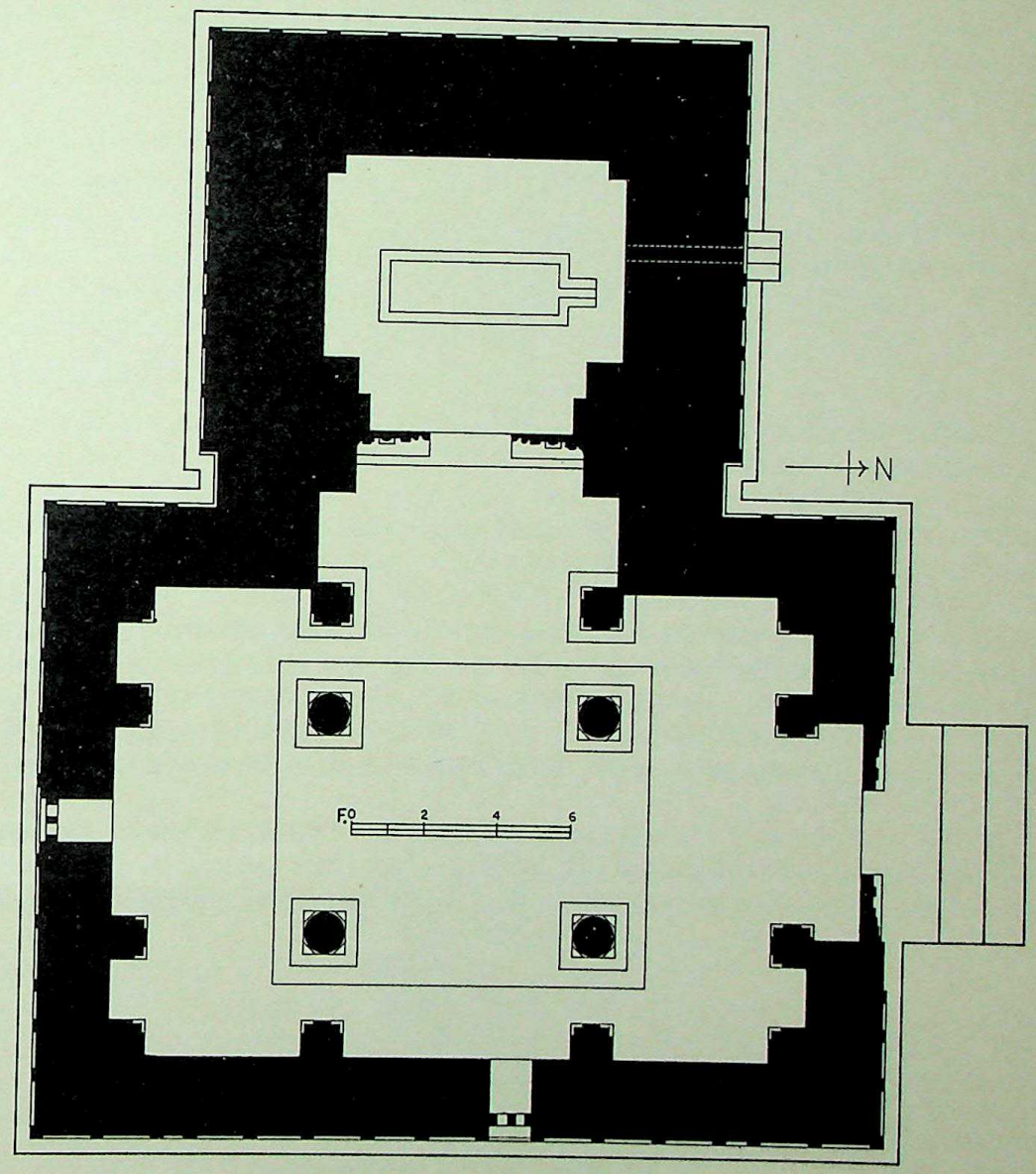

Fig. 24. Rōṇ. Anantaśāyi-guḍi, plan.

Aihoḷe, Jyōtirliṅga group, Temple 2 (Fig. 26; Plates 61-64)

The Jyōtirliṅga group locally is divided into two clusters, three temples in a row to the southeast is one, and several in the northwest or second group, some of which are of the eighth century and the rest of the early 11th century, all small to middling in dimensions.

The temple 2 in the northwest group has a square vimāna with Phāṁsanā superstructure (damaged), as in Aihoḷe Veṇiyāvar temple 7, and a slightly rectangular

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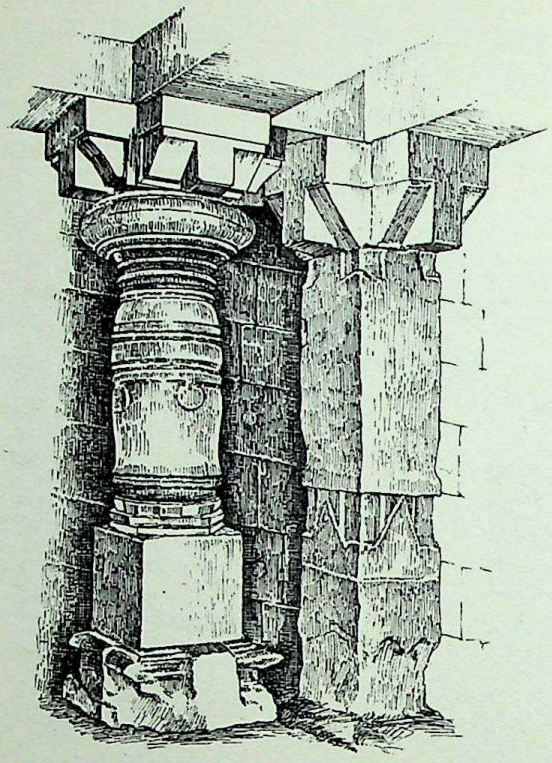

Fig. 25. Rōṇ. Anantaśāyi-guḍi, gūḍhamaṇḍapa pillar.

gūḍhamaṇḍapa with kapilī between (Plate 61). The Kapōtabandha adhiṣṭhāna is plain, looks more advanced for the shape of its mouldings (Fig. 26), the undifferentiated walls are severely so; this, together with the gūḍhamaṇḍapa with its heavy corrugated roof, would have seemed quite in order in the first phase of architecture of the Calukyas of Vātāpi. The exterior thus is an outlier in time, a survival of the bygone past.

The temple faces east. The pañcaśākhā doorframe of the hall (Plate 62) follows the usual conventions, the superposed pots in this instance also have auxiliary mouldings. The doorframe is flanked by two engaged columns showing facetings and the deriva-

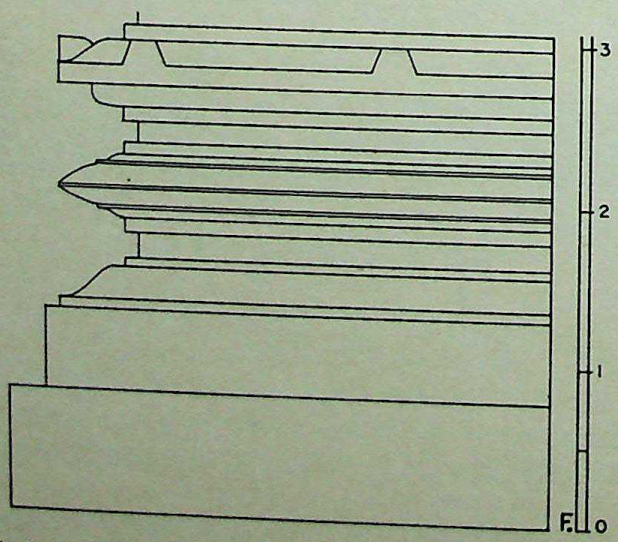

Fig. 26. Aihoḷe. Jyōtirliṅga group, Temple 2, adhiṣṭhāna.

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tive carving typical of late Rāṣṭrakūṭa times. (Similar pilasters are also found at the interior walls as in Plate 64. These pilasters at the east wall are flanked, one each, by a floral ventilator.) Its geometric ornament is carved with force and clarity of definition. The nave pillars are of Citrakhaṇḍa class, rarely met with in this area in Cālukya times, with the customary plain cube and a band and fluting between above the plain jaṅghā (Plate 63). The garbhagṛha-doorframe, though moulded, is somewhat plainer. The temple, despite its very archaic-looking exterior, does not seem to date before the first quarter of the 11th century.

Bādāmi, Bhūtanātha group, Plain shrine (Plates 65, 65a)

The only interesting part of this square temple is the pañcaśākhā doorframe with Ratī and Kāma at the pēdyās and the mālāśākhā replaced by a vertical band of floral buds. The rest of the śākhās are stambha with compartmented flutings, vallī, and ratna of the early type but rustic workmanship. The figures (Rati, Kāmadēva) (Plates 65, 65a) and other details do not seem later than early 11th century.

Kukkanūr, Kallēśvara temple (Figs. 27a, 28, 29; Plates 66-69)

Also in the late years of the tenth century (or plausibly the beginning of the next) was founded this well known tritala temple with gūḍhamaṇḍapa and a mukhacatuṣkī (Fig. 28) which possesses the typical Cālukya features in somewhat greater number than shown by any previous example, just as it exhibits an over all advancement over most of the earlier buildings. The adhiṣṭhāna (Fig. 27a) and the wall of the tritala vimāna (Plate 66) are, of course, not unlike those of the buildings previously discussed. But the superstructure, even when its component elements lack ornament (except for the presence of the Nidhi figures in the third tala), has a more compact appearance, arrived at by shortening the height of the successive stories, which implies shortening of the ardhārikās as well as of the kūṭas and śālās, forecasting thus the coming of the "Vēsara" shape characteristic of the Cālukya style of the Jayasiṁha period. The

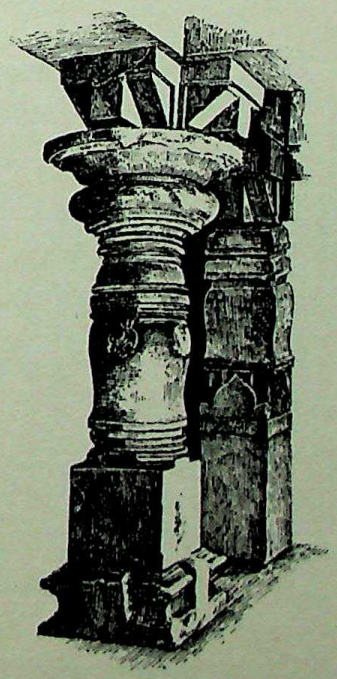

Fig. 29. Kukkanūr. Kallēśvara temple, gūḍhamaṇḍapa pillar.

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śikhara, though still high, is more chaste in form than that at the Mahākūṭa's Nāganātha, thus showing closer kinship to the later examples. But it is the antarāla and the gūḍhamaṇḍapa walls which reveal a new feature, the presence of the kūṭastambha bearing a Nāgara (Latina) śikhara model instead of the usual Drāviḍa-kūṭa top niche (Plate 67). Also, in its recesses, it shows a pair of kūṭastambhas with an additional adornment, of tōraṇa about the crowning śikhara part. The gūḍhamaṇḍapa, excepting at the bhadra part, now shows three pairs of sham-niches spread over its longer walls. A pair of kūṭastambhas is introduced in the recesses between the second and third

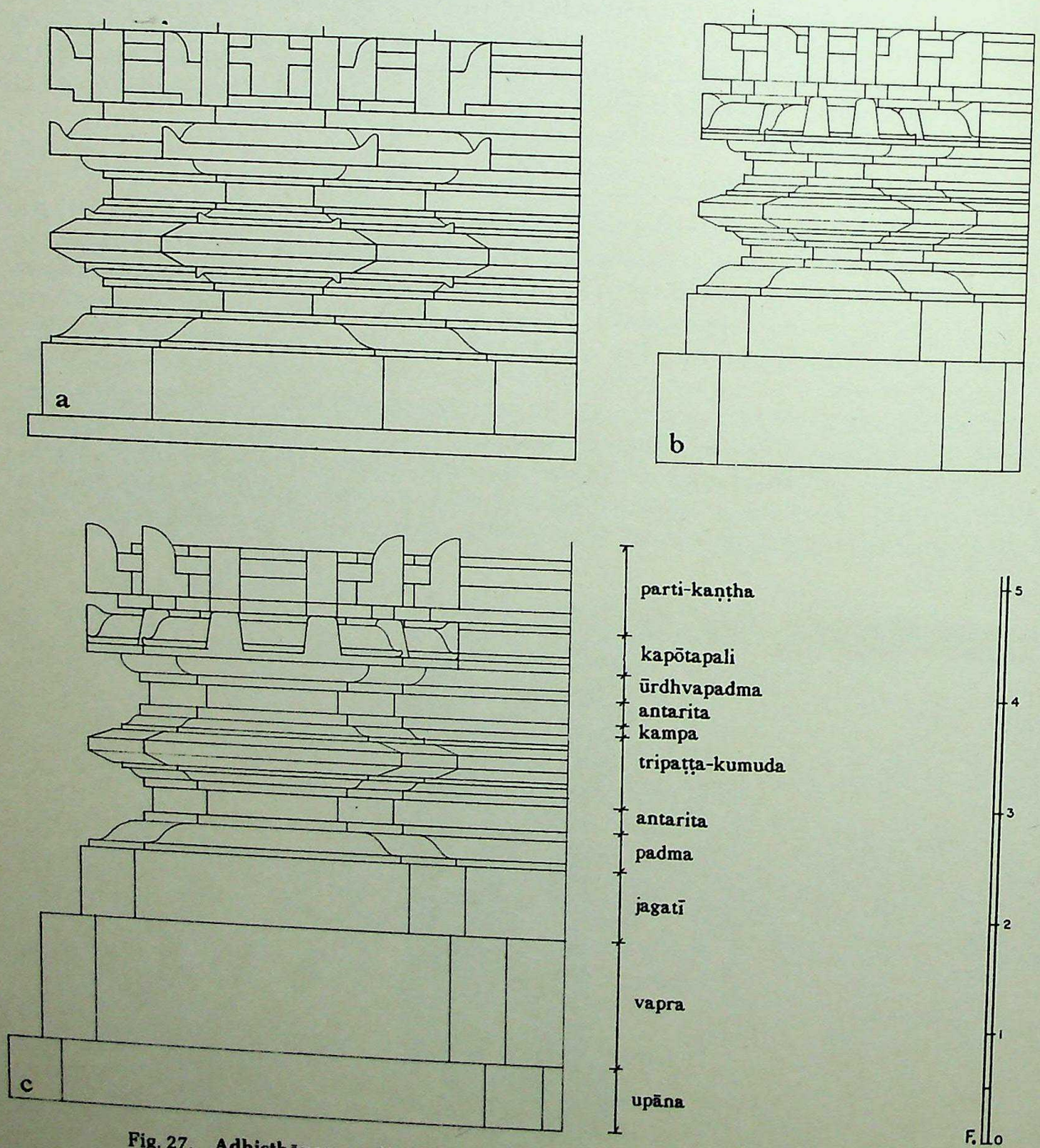

Fig. 27. **Adhiṣṭhānas:** a. Kukkanūr. Kallēśvara temple; b. Sūḍi, Mallikārjuna temple; c. Bādāmi, Mallikārjuna temple.

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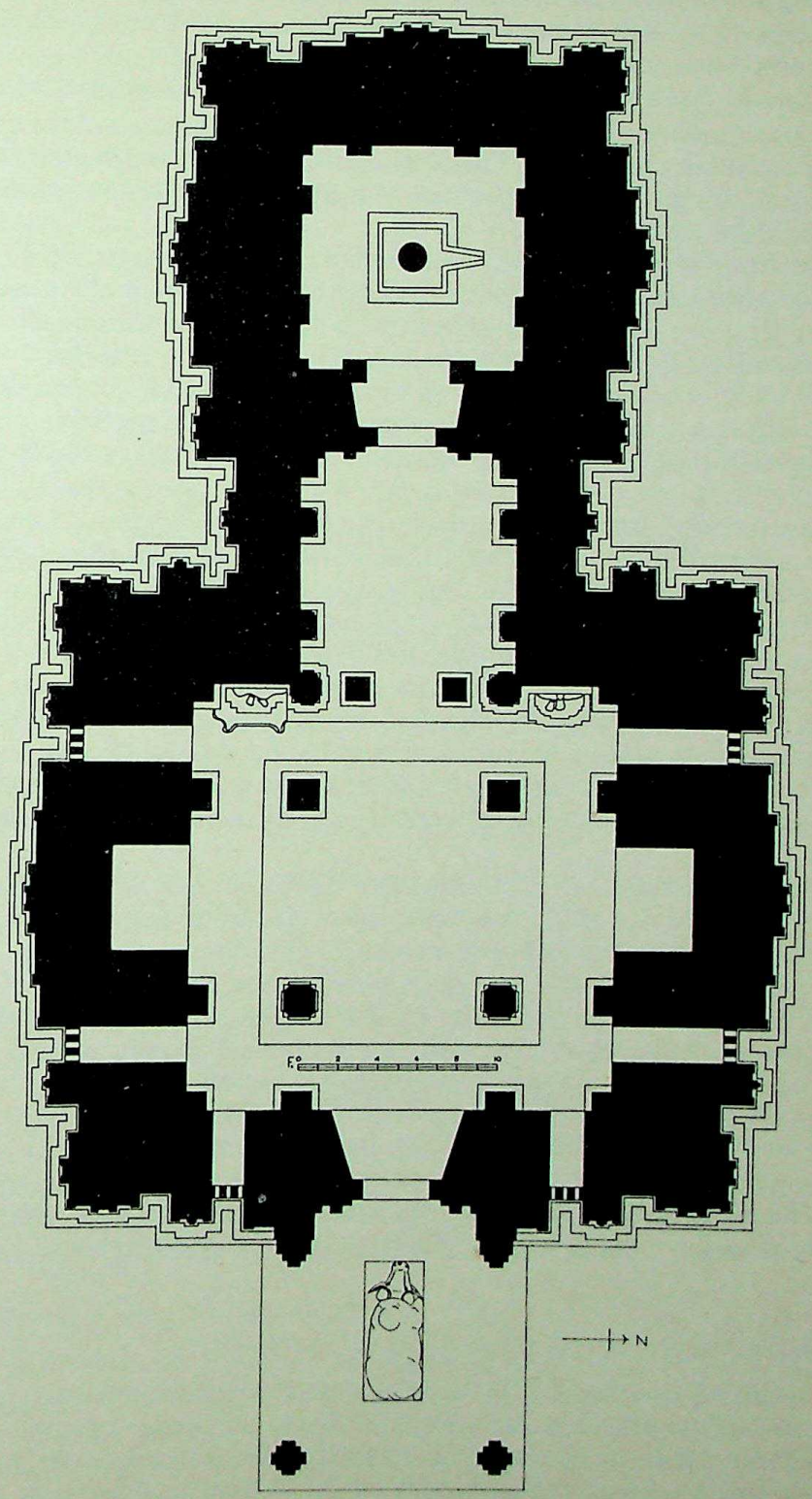

Fig. 28. Kukkanūr. Kallēśvara temple, plan.

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kūṭa-niche. At the either end of the wall, moreover, is inserted a large pilaster (with embossed laminae-belts, centrally between which occur the stylized, plain, inverted leaf motif); this is, like the last-noted, a new feature and is symptomatic of, as well as is a significant element in, the process of the development that was to follow. The laśuna of the slender wall-pilasters shows a trilobed jalapatra or water-leaf. The gūḍhamaṇḍapa has a pair of small square grilles, inserted behind the relief pilasters of the third pair of the sham kūṭa-niches. A porch (without an adhiṣṭhāna) is at the gūḍhamaṇḍapa's eastern entrance, its pillars and pilasters standing directly on the ground proper (Cousens Plate LX).

The interior of the gūḍhamaṇḍapa has four pillars and corresponding pilasters in the walls, the latter still bearing Rāṣṭrakūṭa type of relief work and chamfering. The central four pillars — the front and the rear pairs done in two different varieties — of course are more Cālukya than Rāṣṭrakūṭa in feeling and look. The rear pair (Fig. 29; Plate 68), which is somewhat akin to the archaic Śrīkāra pillars in the Jaina temple near Caranti maṭha at Aihoḷe, betrays more emphasis on the inverted laśuna member than had been done before. As at the Rōṇ and Aihoḷe temples, it has a decoration of leaf along the cardinal points on the upper part of the inverted bell shaped laśuna; but the leaves here are made more ornamental by filigreed relief designs, a feature that was to become more popular and perfected in the metropolitan style of this and the next phase. The front pillars (Plate 69) are rather unusual in having figural niches with udgama-pediments (a northern feature) at the shafts' lower end and its upper bands including the grāsapaṭṭī also seem to take cue from the Mālava-Mahārāṣṭra tradition.

The antarāla, almost a small room, has a pair of dilated Citrakhaṇḍa pillars "in antis" which, unlike the Bāgaḷi's late Rāṣṭrakūṭa temple and Lakkuṇḍi's earliest Cālukya, support no tōraṇa, a departure suggestive perhaps of its relatively, though perhaps only slightly, later age. (Their cubical section is elongated; Plate 68.) Four square and segmented half columns are attached to the northern and southern wall of the antarāla.

The antarāla's middle pair of the thinner pillars (which do not align with the central four pillars of the gūḍhamaṇḍapa) seem distantly deriving from the inner side-porticoes of the Rāvaḷa-phaḍi cave as well as the Jaina cave at Aihoḷe, both of the last quarter of the sixth century, which in turn may be traced back to the Vākāṭaka tradition in some of the Ajaṇṭā caves in the vīthikā or paṭṭaśālā (forelobby), but sometimes also found in association with the interior of the great halls there.

A śukanāsa graces the fronton of the śikhara, a feature met with from *c.* A.D. 745 onwards in association with the Drāviḍian temples of the second phase of the Calukya and, immediately after them, also in several Rāṣṭrakūṭa buildings. In the hands of the Cālukya builders it eventually became a very ornate and elegant part, the direction toward that tendency had been broadly indicated in the great Śaivaite Kailāsa (Kṛṣṇēśvara) temple as well as the Jaina Choṭā-Kailāsa temple at Ēllorā in the early Rāṣṭrakūṭa period.

Gudūr, *Rāmaliṅgēśvara temple* (Figs. 30-32; Plates 70-76)

The village of Gudūr is located to the left of the road leading from Bādāmi to Aihoḷe. In the heart of the village stands an early temple with superstructure partly ruined (Plate 70). Its adhiṣṭhāna (Fig. 30) is the usual Kapōtabandha of the Karṇāṭa variety of the Cālukya period with bosses for figural work left out in the prati-kaṇṭha region. On plan the vimāna has karṇa and bhadra with upabhadra offsets (Fig. 31). The wall treatment shows small advances over the Kukkanūr temple in that the false-bedded shafts are thinner and the kūṭastambha-and-tōraṇa motif is applied not only in the kapilī-recess

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but also spread over in all salilāntara-depressions, of the vimāna (Plate 71) as well as the gūḍhamaṇḍapa (Plate 73). The kūṭas of the sham-niches at the karṇas and bhadras are still of the heavy Drāviḍa type; while those on the stambhikā-pillarettes of the recesses are all Nāgara (Latina) (Plates 71, 72). A large kuḍyastambha or wall-pilaster occurs at the kapilī-walls as well as at the west wall segments of the gūḍhamaṇḍapa (Plate 73).

The vimāna is dvitala with archaic-looking kūṭas and śālās of the upper two talas (Plate 70). (The round stūpī, partly broken, is lying on the ground.) The Drāviḍian storied progression of the superstructure is still clearly discernible. The square serrated śikhara, however, is partly ruined. The gūḍhamaṇḍapa is about one and a half times wider than the vimāna. The temple, despite its shattered appearance, reveals the fact that its stones are well dressed (Plate 71).

The interior, now used as a living quarters, has four archaic composite pillars with polygonal bell and rotund shoulder; they seem of the transition period (Plate 74).

In front of the temple is an old kuṇḍa (Fig. 32) which apparently is contemporaneous with the temple. A stair at the east leads to the water-sheet below and its flanks

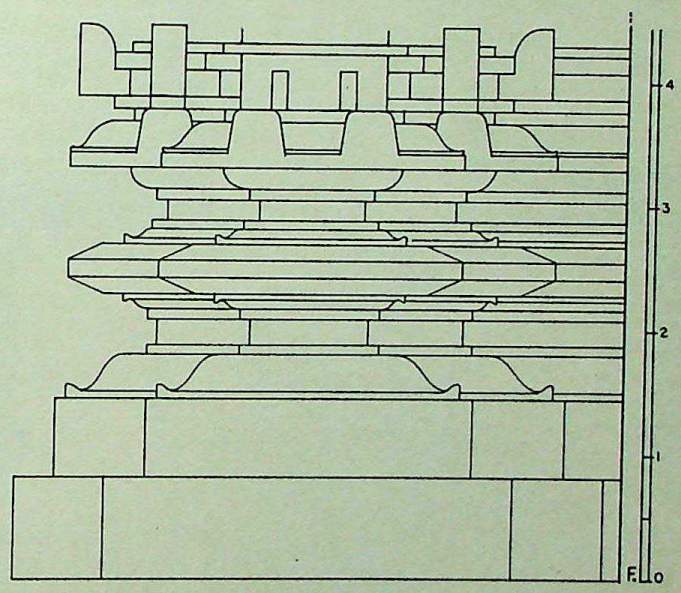

Fig. 30. Gudūr. Rāmaliṅgēśvara temple, adhiṣṭhāna.

show a niche on its inner face (Plate 75). There is also a solid inbuilt tower for drawing water (Plate 76). Also there are niches in the wall flanking this tower.

The temple as well as the kuṇḍa seem to belong early in the period of Jayasiṁha II.

Sūḍi, Mallikārjuna temple (Figs. 27b, 33-35; Plates 77-82)

Sūḍi, medieval Suṇḍi, an important county-town under the Cālukyas, once had had several temples of the 11th century founding. The Mallikārjuna is one of the larger surviving buildings not only in Sūḍi but also in the earliest phase in all medieval Karṇāṭadēśa (Plate 77). Its dimensions, finesse, dignified look and over all pretensions proclaim it a royal foundation, even when it is neither noticeably ornamented, nor does it follow the sophisticated metropolitan style or employ the costly pot-stone. An inscription of a date equal to A.D. 1054 connected with the temple refers to the generous bequests made to the Akkēśvara temple which apparently is this very temple,

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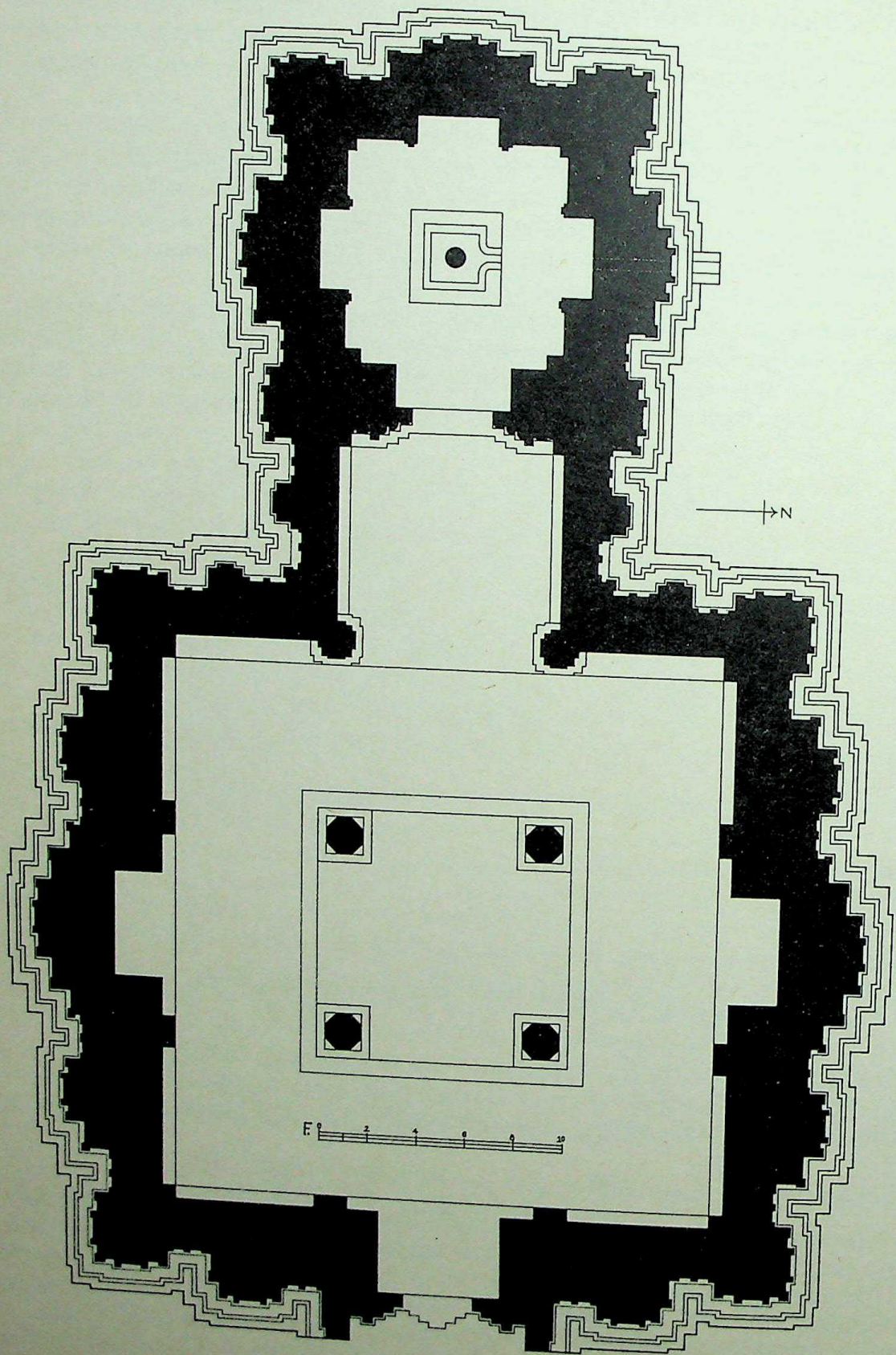

Fig. 31. Gudūr. Rāmaliṅgēśvara temple, plan.

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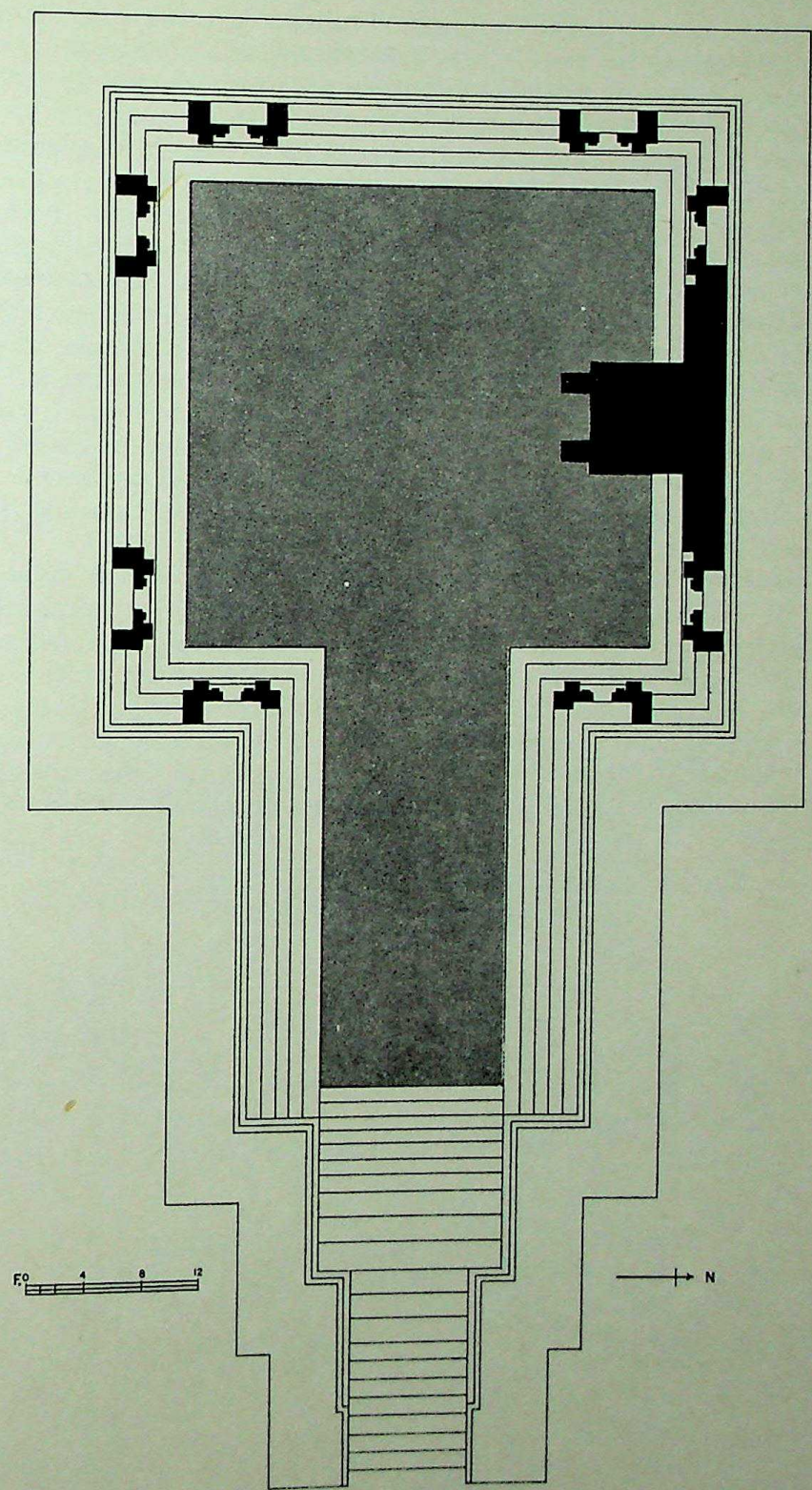

Fig. 32. Gudūr. Rāmaliṅgēśvara temple, kuṇḍa, plan.

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arguably named after, and very plausibly was, the foundation by princess Akkādēvī, daughter of Satyāśraya and sister of Vikramāditya V and Jayasiṁha II. For one other inscription dated A.D. 1010 mentions Akkādēvī ruling in this territory called Kiśukāḍu. Moreover, the aforenoted grant of A.D. 1054 refers to an earlier grant to the temple that had been bequeathed by Akkadēvī herself. In time, then, the temple could be of a date in the twenties of 11th century. Building's style palpably supports this date.

The temple stands on an ample and exceptionally large jagatī-platform, some 120 ft. long and a little less than 69 1/2 ft. at the widest points (Fig. 34) — a feature not noticeable with any other Cālukya building, early or late. The jagatī — what seems unusual — has two kaṇṭhas separated by a paṭṭa (or one may say, the original taller kandhara was divided by the insertion of the paṭṭa-device into two apparent kaṇṭha-recesses), the lower kaṇṭha decorated with animal and battling hero figures (Fig. 33).

The vimāna is pañcatala (Plate 77), east-facing, and c. 26 ft. square; it has a large gūḍhamaṇḍapa which, with its deep bhadra-projections, is almost twice the diameter of the vimāna (Fig. 34). (Perhaps the deep closed bhadras internally served the purpose of shrines, in which case, at least functionally, the temple may be looked upon as trikūṭacāla.) A mukhamaṇḍapa or balānaka with pillars resembling those in the Jaina temple near Caranti maṭha at Aihoḷe, fuller and somewhat more slender (Plate 82), grace the eastern entry.

The vimāna has an adhiṣṭhāna resembling in form the Aihoḷe Jaina temples' base (Fig. 27b). The bhadra part has subsidiary proliferations, the upabhadras and a subhadra. The customary sham kūṭa-niches at karṇas, pratirathas, and subhadra parts are present here also. The salilāntara-recesses show narrow kūṭa-niches (near the upabhadra) and kūṭastambha with Nāgara-kūṭa canopied by tōraṇa above near the karṇa part (Plate 79). The bell-member of the wall-pilasters at places show very beautiful and forcefully rendered jalapatra motif (Plate 80) as is met with at Aihoḷe Jaina temple near Caranti maṭha. The kapilī-wall reproduces most of these features of

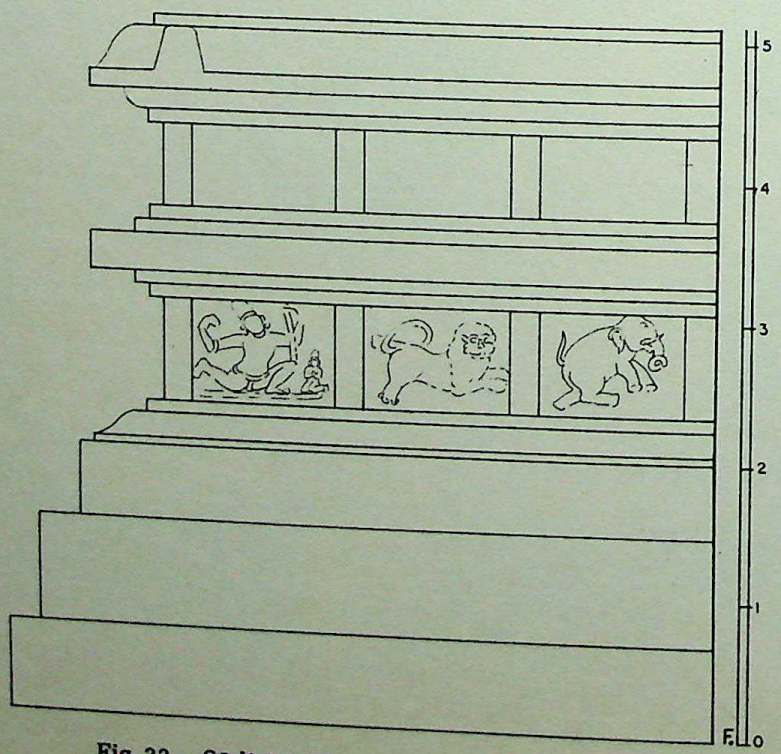

Fig. 33. Sūḍi. Mallikārjuna temple, jagatī-profile.

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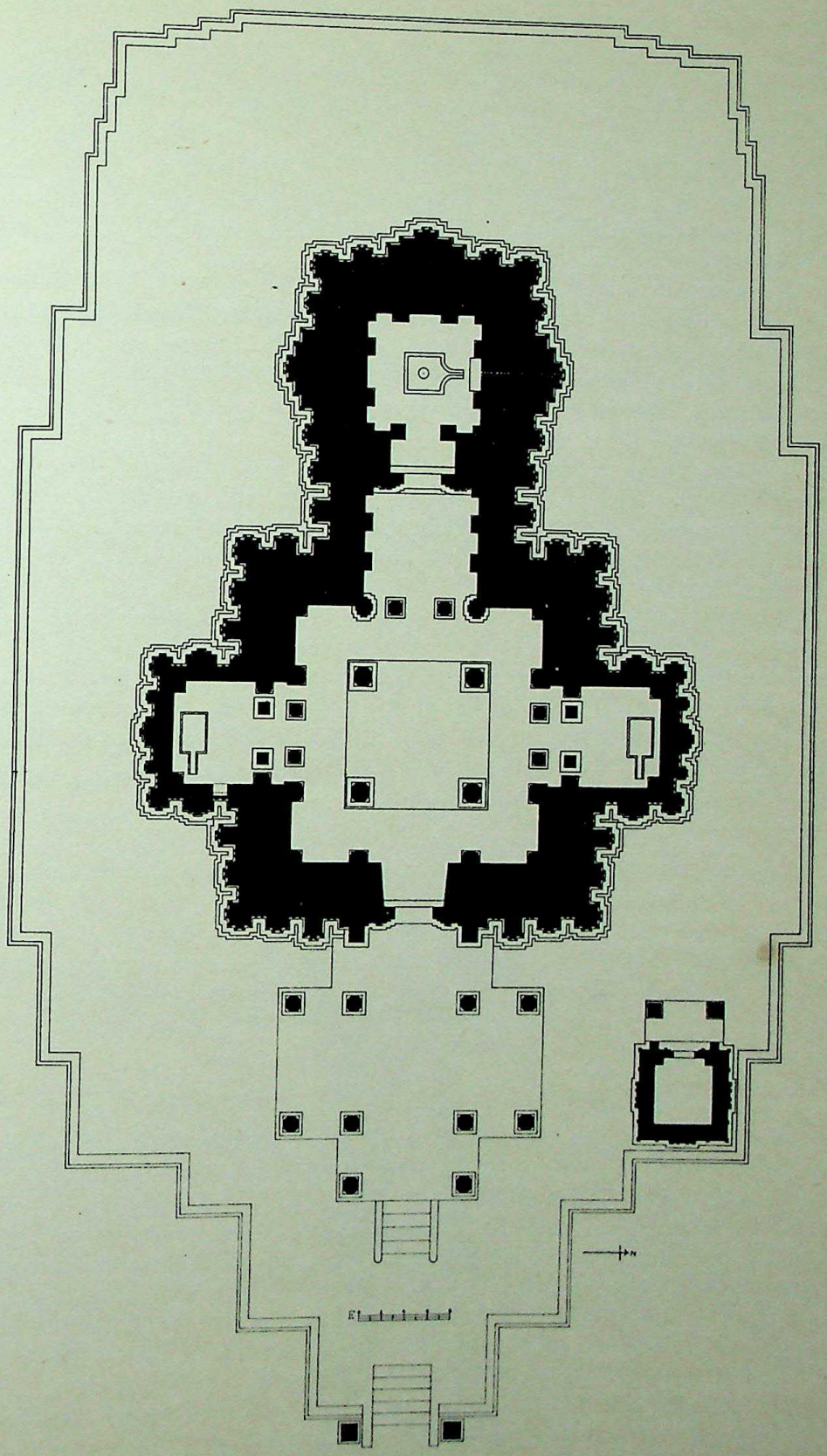

Fig. 34. Sūḍi. Mallikārjuna temple, plan.

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the vimāna. The kūṭas and śālās of the superstructural talas have been rendered with considerable clarity (Plate 78). These, however, are without carving; and the uppermost tala has no kūṭa-śālā-hāra compliment. On the whole, the superstructure, like the Kallēśvara at Kukkanūr, seems more integrated and balanced. The śikhara, like that at Kukkanūr, illustrates an advanced stage in development, though more subdued than what is present at the latter temple. Kukkanūr and this Sūḍi temple superstructures are in point of fact more progressive in form than any of the previous examples. They are illustrative of the tendencies that were to become more prominent and the products progressively refined.

The gūḍhamaṇḍapa wall is somewhat differently treated on the bhadra-points which are rather deeply projected so as to form half-shrines within (Fig. 34). There, at the longer sides of the exterior, what comes to the notice are two wall-pilasters with geometric carvings in relief topped by large nāsikās. The gūḍhamaṇḍapa wall, moreover, has more number of the niches ranged; and the kūṭastambha-tōraṇa motif here appears near the upabhadras.

The interior of the gūḍhamaṇḍapa shows four Śrīkāra pillars (Fig. 35), a bit thinner but archaic-looking, with leaf decoration as at Kukkanūr. At the bhadra-bays there is also an inner pair of thinner columns, but with an octagonal bell, polygonal belt above, and fluted laśuna likewise with fluted capital members (Plate 81). The pair of antarāla pillars has a base along with the shaft and the laśuna above it is circular. They support a tri-looped tōraṇa. The doorframe of the garbhagṛha has little decoration. Compared to the temples of the following period, the temple on the whole preserves an archaic flavour. The overall length of the building proper (up to the entry-stairway of the mukhamaṇḍapa) is about 82 ft. For her building, princess Akkādēvī apparently was concerned more with creating impressive dimensions, strongly delineated wall masses, and simple sparse decoration rather than build a smaller edifice but richer in quality of carving.

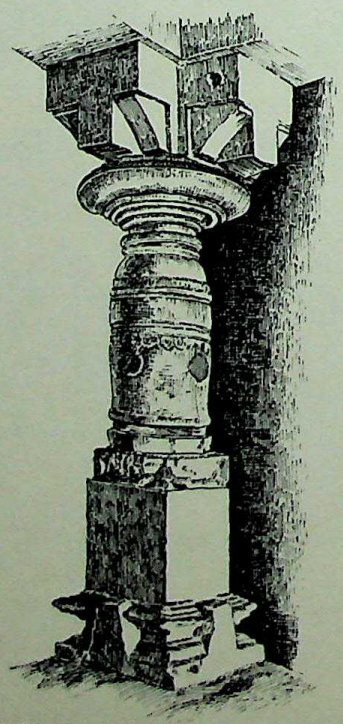

Fig. 35. Sūḍi. Mallikārjuna temple, gūḍhamaṇḍapa Śrīkāra pillar.

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Rōṇ, Jaina temple (Plates 83-85)

Rectangular on plan, its walls are punctuated by somewhat thin shafts having a looped stencilled decoration on the inverted laśuna (Plate 83). A tōraṇa and a jāla, both of Rāṣṭrakūṭa derivation, are featured at the longer sides (Plate 84). The hall-front is modified by modern additions. Inside, the Śrīkāra pillars reveal modelling which reflects an improvement over the examples inside the halls of the preceding buildings here (Plate 85); this is also true of the engaged Brahmakānta columns (Plate 85). The temple may have been built in the fifties of the 11th century.

Muḷgund, Jaina temple 1 (Plates 86-90)

Muḷgund was an important religious centre and a political seat first possibly of the Sinda chiefs and next of the Kadambas. The two Jaina temples on the low hillock at the southern outskirts of the village are referable to Phase I of the Cālukya period.

The vimāna of temple 1 presumably had been destroyed during Muslim invasions. The large gūḍhamaṇḍapa shows plainly cut Śrīkāra pillars at the upraised nave and square pillars with much enlarged pipal-leaf motifs and geometrical shapes such as cubes and bands (Plate 87). (Those pillars that stand outside the central vessel are also of this class but thinner; Plate 87.) The garbhagṛha-doorframe survives; but excepting the outermost padmaśākhā, rest of the four śākhās are plain. That of the gūḍhamaṇḍapa, as usual a pañcaśākhā, has bāhya (lotus petal)-, mālā-, stambha with central floral buckle and a panel below the laśuna carrying a standing Jina figure, next the bhūtaśākhā (as peopled scroll), and finally the ratnaśākhā (Plate 86). A very large lalāṭa shows Jina in Glory with two cāmaradharas in an enframed niche. Two jālas of the floral Ṛjusūtra (or Puṣpakaṇṭha) class flank the gūḍhamaṇḍapa-doorframe.

The raṅgamaṇḍapa attached to the gūḍhamaṇḍapa has Citrakhaṇḍa columns at the nave, the columns of the same order along with Viṣṇukānta outside it, and the Citrakhaṇḍa dwarf columns at the front (Plate 88). At some distance to the north is a partially ruined but graceful dvāramaṇḍapa with several varieties of columns over the dado (Plates 89, 90) including the pair at the entry of Śrīkāra pillars of stone in beautiful pale blue hue. (This hall seems more after Trend "B". It may be a little later in date, possibly mid 11th century.) An inscription of A.D. 1057 from Muḷgund refers to one Tīrthada-basadi which possibly is this temple. The main building stylistically may be dated to *c.* early 11th century. The temple faces north.

Bādāmi, Sāndhāra temple in the Bhūtanātha group (Plates 91-93)

While larger royal buildings (and even where records are unavailable or are inexplicit), possibly built by governors and generals, were less common in this phase (and in this Trend "A"), there were also a few very simple and modest buildings of merit from one standpoint or the other. Generally, these are planned as plain rectangles with little architectural treatment of the exterior. These, like all those of the first phase (which abound in sparsely ornamented buildings), are all along sandstone buildings and their pillars typologically are neither much varied nor polished. Such temples are found at Aihoḷe, Bādāmi, and, in the neighbourhood, Mahākūṭa; there also are a few other instances elsewhere, but two examples must suffice to illustrate the type.

The Bhūtanātha ensemble at the northeast quarters of the lake-bank at Bādāmi includes a few, rather plain buildings also of the Cālukya times besides the main Bhūtanātha of the Calukya period. The sāndhāra south-facing shrine, set closely to the north of the main Bhūtanātha temple, has a dvitala vimāna (upper parts gone) and an

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ambulatory wall around a gūḍhamaṇḍapa (without an entrance-porch) which apparently is of later date or may have been built by a different guild (Plate 91). (The ambulatory walls and the maṇḍapa walls at the east do not quite match.) Relatively large rectangular screened ventilators occur in east and west wall elevation of the hall and the smaller are set in the ambulatory walls.

The doorframe of the gūḍhamaṇḍapa has a pair of flanking wall-pilasters, a floral jāla of an advanced type, and the ratnaśākhā of wooden like workmanship. The garbhagṛha-doorframe (Plate 92) has a bāhyaśākhā of the padmapatra class, rūpastambha with individual flame-like elongated pipal-leaf motif in superposed registers, and a ratnaśākhā recalling that of the hall. This is flanked by a pair of wall-pilasters that too are like those at the south wall-entrance but with less number of registers bearing the usual chamfered and chiselled geometrical motifs. (In fact this type of pilasters are more regularly featured in the subsequent phases.) The presence at the garbhagṛha-doorframe of the crowning kapōta with suspended pearl-strings is also a feature met with from the period of Satyāśraya onward. The Śrīkāra pillars here also show advances inasmuch as they are better shaped, have more number of mouldings below the bell-member (which includes a heavy carved annulet and a ratnapaṭṭikā above the bell which shows simple four pipal-leaves at the cardinal points; Plate 93). The temple may date from *c.* mid 11th century or slightly later.

Mahākūṭa, Nāganātha group, Temple 2 (Fig. 11c; Plates 94-96)

Closely adjacent to, and to the south of, the Nāganāṭha temple stands this plain square temple with an almost square gūḍhamaṇḍapa which is larger than the vimāna. The superstructure of the vimāna and the hāra and the upper tala are now much ruined. The moulded adhiṣṭhāna (Fig. 11c) is more advanced in form than the neighbourly shrine of Nāganātha.

Inside the maṇḍapa the interesting elements are the wall-pilasters with strongly and beautifully picked out, archaic-looking but suave, flame-shaped, opposed triangles (Plate 94); also, the central Śrīkāra pillars, which, besides showing some similarity in form and decoration to that in the Bhūtanātha's Sāndhāra Temple 2 near Mahākūṭa (Plate 95), illustrate an improved form, reveal several new decorative features, a forecast of what was to be regularly associated with this type: for instance, on the bell, there now are pipal-leaves shown also at the sub-cardinal points (Plate 96); the mouldings below the bell are multiplied; among them the central corrugated ring with jewel-buckles is exceedingly pretty in rendering and finished like an ornamented silver waist-band (Plate 96). And above the bell is a ratnapaṭṭikā together with an additional (and an unusual) decoration at the shoulder (Plates 95, 96), a theme not repeated afterwards. While the pilaster decoration would warrant first quarter of the 11th century, the nave pillars with their refined shape, increased (and elegant) embellishment would push the temple toward C. A.D. 1060. The adhiṣṭhāna, too, would warrant a date not before the third quarter of the 11th century.

Sūḍi, *Jōḍu-kaḷaśada-guḍi* (*two-shrined temple*) (Figs. 36, 37; Plates 97-102)

Over a furlong to the southeast of the Mallikārjuna temple is the two-shrined temple (Plate 97) founded by a noble Mahāsāmantādhipati Nāgadēva and was then called Nāgēśvara after the founder, as inferred from a donative inscription of A.D. 1060. But the building also possesses a few features and elements which seem somewhat anachronistic for that date.

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The two shrines face each other sharing a common raṅgamaṇḍapa (Fig. 37; Plate 97). The east-facing shrine is a little larger of the two buildings. From a distance the western or the main temple looks very like the Mallikārjuna temple (discussed in the foregoing) but is smaller than that and there are small differences in details of wall treatment as well as of the stories of the catustala superstructure. These possess a deeper recession and hence a more pleasing inclination (Plates 98, 99). Its Kapōtabandha adhiṣṭhāna supports walls with sham Drāviḍa-niches applied not only at the karṇas and the bhadras, but also superimposed on the faces of the large wall-pilasters of the pratikarṇa, a rather rare feature to meet with. The salilāntaras show the usual kūṭastambhas with encircling tōraṇa ornament, excepting in the left side of the west-end wall where sham-niches replace the latter element. The adhiṣṭhāna mouldings (Fig. 36) as well as the niches are somewhat heavier for this date.

The west-facing east shrine is tritala (Plate 100) and has several features not encountered in its counterpart on the west. The jagatī-course of its adhiṣṭhāna, at each aṅga-proliferation, shows a single animal figure carved in high relief in the middle of the profile of each buttress-division; among them lion, makara-monster, and elephant are clearly discernible. The subhadra has been made into a pallavī or pointed bifacial ratha and carries a kūṭastambha on each of the two faces (Plate 100). Each adorer-niche also bears a kūṭastambha between pilasters. Curiously, this phenomenon is also repeated at the salilāntaras' sham-niches, where the superstructure variates at places to become a sort of proto-Nāgara type. The kapilī-pilaster is pointed like a pallavī (Plate 101).

The superstructure of the vimāna is crowned with a big and highly inflexed Brahmakānta śikhara; it is without the usual phālanās, seeming as a result much like the Cōḷa-Gaṅga śikharas. The bhūmis, too, have taller ardhārikās as in the tenth and the early 11th century shrines. (The superstructure is damaged at the front.)

The raṅgamaṇḍapa looks even more archaic in that its kakṣāsanas show the ghaṭas in pilastered panels comfortable rather in the Calukya and, better still, Rāṣṭrakūṭa

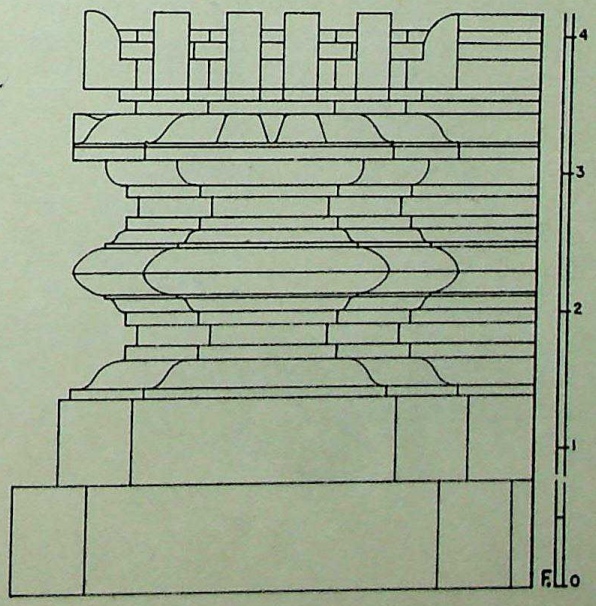

Fig. 36. Sūḍi. Jōḍu-kaḷaśada-guḍi (two-shrined temple), western shrine, adhiṣṭhāna.

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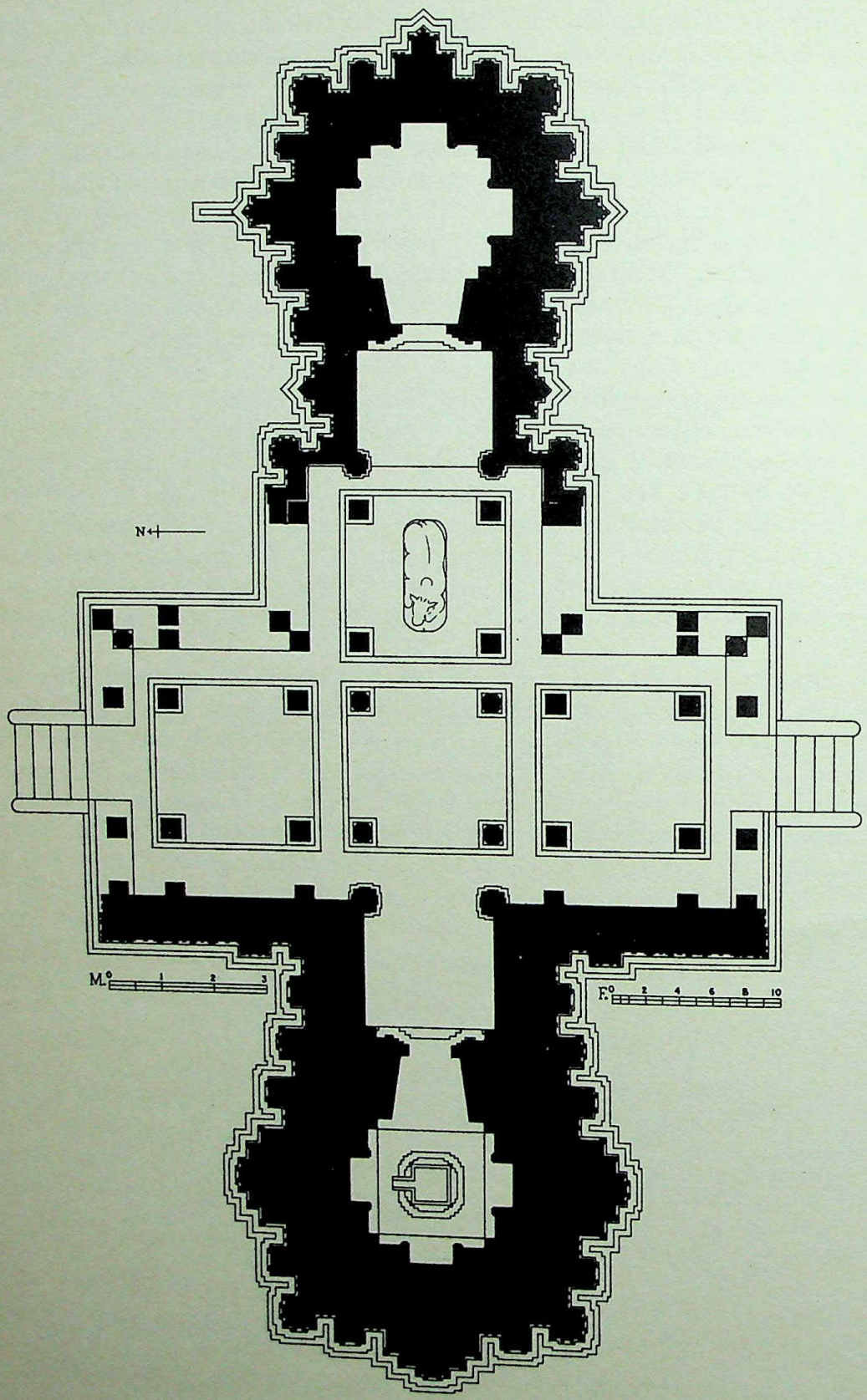

Fig. 37. Sūḍi. Jōḍu-kaḷaśada-guḍi (two-shrined temple), plan.

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period (Plate 97). The thin bell-columns inside and along the āsanapaṭṭa are also more after the type met with in the early 11th century, a definite retrograde feature (Plate 102). The details of garbhagṛha-doorframe are not clearly delineated. They are of pañcaśākhā specification, the eastern shrine has padma-mālā-, stambha-, vallī-, vallī-, and ratnaśākhā.

The guild which designed and finished this temple for Nāgadēva, the vassal of Āhavamalla Sōmēśvara I, apparently conceived a design more after the tradition of the previous generation and hence executed in an atavistic style with of course some innotive elements. The temple already had existed in A.D. 1060 when Āhavamalla Sōmēśvara, returning from a campaign in the south, sojourned in the town and made a grant for its upkeep and related matters.

Sūḍi, Nāgagoṇḍa (Figs. 38, 39; Plates 103-106)

This undoubtedly represents an example of the strangest kind of step-well design known in medieval India. (It is situated some distance northwest of the last noted temple.) A wide stair leads through a small and simple pratōlī to a ramaṇaka-pavilion through which to enter into an oblong nāla or channel containing another stairway leading to a square kuṇḍa-formed well (Fig. 39; Plate 103). The nāla and the kuṇḍa are enclosed, leaving between a short, paved space for perambulation (Plates 103, 104), by a wall decorated as though it is a shrine wall, but with features turned "outside-in" (Plates 104, 105). The "special effects" of this internalized walling are as much startling for its conception as it is phenomenally unusual to meet with. The structure represents an "out of the way," apparently an illogical and hence an unvalid proposition but aesthetically an experiment in "inversion," consequencing in a challengeful

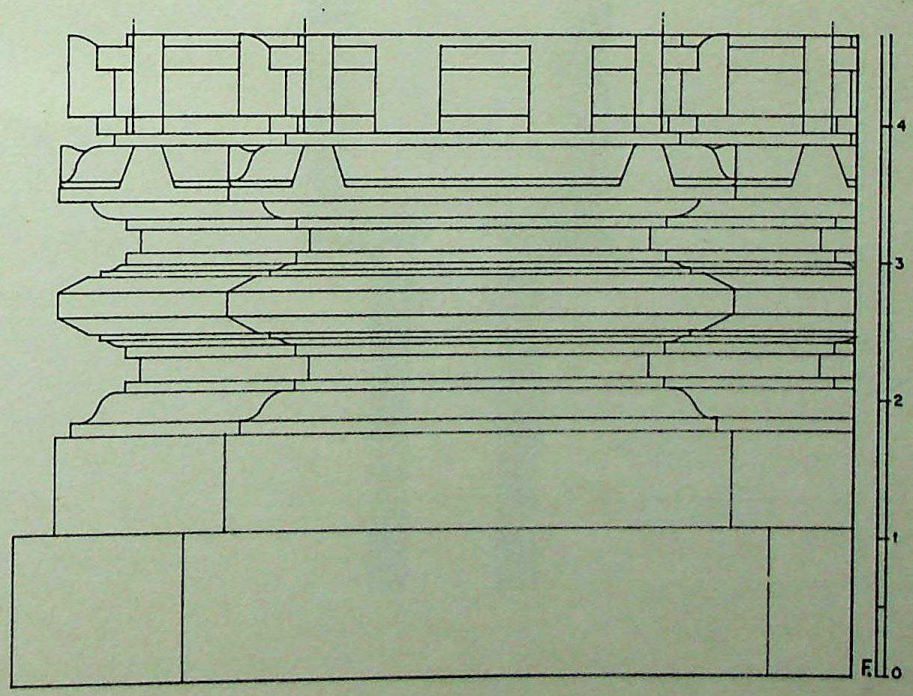

Fig. 38. Sūḍi. Nāgagoṇḍa, adhiṣṭhāna.

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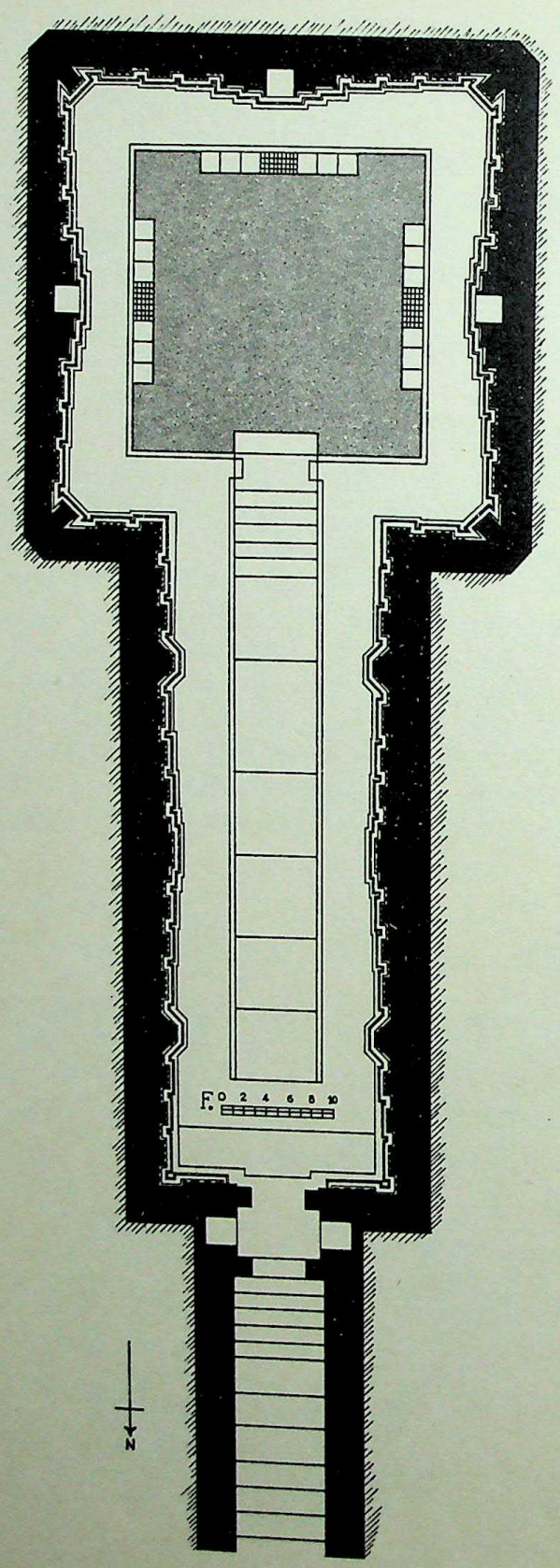

Fig. 39. Sūḍi. Nāgagoṇḍa, plan.

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design, indeed of rare merit and success. The style of the wall and the adhiṣṭhāna (Fig. 38) broadly resembles that of the Nāgadēva's twin temple in the town. The bhadras of the walls here have a bulge formed by the usual off-sets and the pratikarṇas are formed by octagonal rathas along the channel part (Plate 105). In the kuṇḍa part the corners are obliquely projecting buttresses (Fig. 39; Plate 106).

Nāgadēva's inscription of A.D. 1060 at the Jōḍu-kalaśada-guḍi (Nāgēśvara) refers to his having constructed a step-well called "Nāga-goṇḍa" in Kannaḍa, which may be rendered, as "Nāga-kuṇḍa" in Sanskrit. This very step-well seems to be referred to in the inscription and had been therefore built a few years before A.D. 1060.

Aihoḷe, Rāci-guḍi (Figs. 40a, 40b, 41; Plates 107-113)

This temple is the result of a complex history possibly of three different building phases. It is a three shrined south-facing temple sharing a common gūḍhamaṇḍapa (Fig. 41) and still more, a raṅgamaṇḍapa bonded with the front wall of the gūḍhamaṇḍapa. The central and the western shrines with heavy adhiṣṭhānas and fewer mouldings, plain walls, and archaic Phaṁsanā roof apparently are in style of the late part of the period of the Calukyas of Vātāpi (Plate 107). The eastern shrine seems late

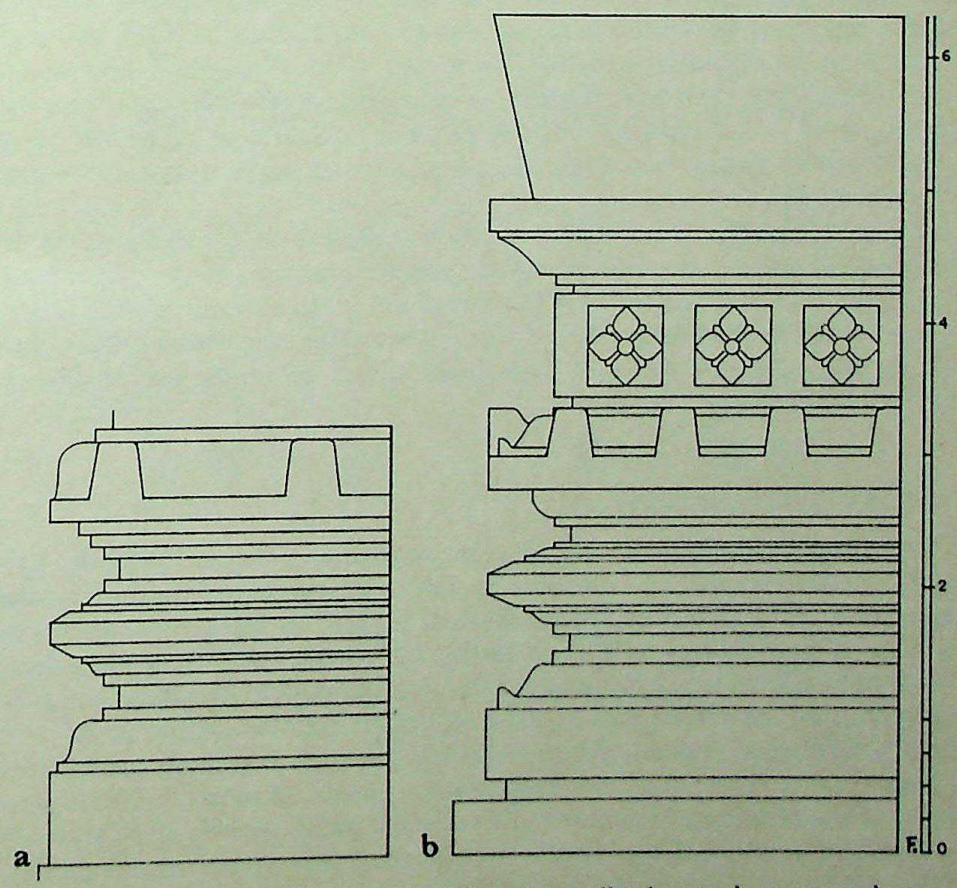

Fig. 40. Aihoḷe. Rāci-guḍi, eastern shrine: a. adhiṣṭhāna; b. rangamaṇḍapa, adhiṣṭhāna.

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Rāṣṭrakūṭa (Plate 108), somewhat recalling the form and style of the twin temples of that period in the Galaganātha group (*EITA*, Vol. I, Part 2, Plate 446), excepting for the lack of profusion of ornament (Plate 108). Its adhiṣṭhāna is fully moulded (Fig. 40a), the mouldings being somewhat earlier in form than those met with in Cālukya buildings. The wall is relieved by narrow pilasters. There is a vestigial decoration in their upper part. Sham-niches with kūṭa tops are featured at the karṇa and bhadra section (Plate 108). There are, at places, insertions of figures between the wall-pilasters, and, over the phalakas (preserved particularly at the west wall of the shafts), vyāla and apsaras figures pretend to support the super-phalaka over the pōtikā. The kapōta of the prastara is relieved by nāsī and vallī decoration. The dvitala superstructure — its gṛhapiṇḍi is preserved — has lost (Plate 108) the grīvā and the śikhara. The nāsīs of its kūṭas and śālās in the hāra-parapet harbour figural decoration. The vyālas and apsarases are repeated also on the gṛhapiṇḍi-pilasters.

The gūḍhamaṇḍapa commonly shared by the three shrines (Fig. 41) has archaic cylindrical Śrīkāra pillars of the local late Rāṣṭrakūṭa extraction (Plate 109); this is followed by a short antarāla to which is conjoined a mukhamaṇḍapa which has pretension of a small-sized raṅgamaṇḍapa (Fig. 41; Plates 107, 108). And this hall is an addition of the Cālukya period. Above this hall's adhiṣṭhāna (which shows thinner and more advanced mouldings than the eastern shrine; Fig. 40b), rises a short but somewhat heavy vēdikā followed by plain āsanapaṭṭa and kakṣāsana. The āsanapaṭṭa supports a double row of dwarf pillars of two different types (Plate 108), the outer one comprises steep-profiled cylindrical shaft with relieving belts (these pillars possibly belonged to an earlier probable front-porch of the late Rāṣṭrakūṭa period of building; Plate 110) and the inner are with octagonal base and shaft, their inverted bell member showing archaic leaf decoration in relief (Plates 112, 113). (This represents one of the earlier form of the type which progressively was to be refined in the subsequent stages of the development of Cālukyan architecture.) Four free-standing pillars form the central square nave. These, however, are of somewhat mature and more familiar Śrīkāra type (Plate 111).

The raṅgamaṇḍapa has three openings, each provided with a stairway having an archaic hastihasta-banister. It is likely that the eastern vimāna and the gūḍhamaṇḍapa were added some time late in the third quarter of the tenth century when Taila II was still the vassal of the Rāṣṭrakūṭas; while the raṅgamaṇḍapa, the dwarf pillars of which clearly are in the Cālukya style, may have been added sometime late in the second quarter of the 11th century.

Aihoḷe, early tōraṇas (Plates 114, 115)

Free-standing tōraṇas were somewhat rare in ancient as well as medieval Karṇāṭa, although one of its significant component, the undulating garlandiferous arch, is frequently seen in some Rāṣṭrakūṭa brahminical as well as Jaina rock-cut shrines at Ēllorā and later in the Cālukya buildings, particularly from the 11th century onwards, where it was used (on a miniature scale) as a grace ornament *par excellence* for the bhadra-khattakas and as a surround of the kūṭastambha motifs carved in the recesses between the main aṅga-divisions. While in the Rāṣṭrakūṭa monuments the tōraṇa-arch, as a rule, spans across a pair of pillars, the position usually is antarāla, in the period of the Cālukyas of Kalyāṇa it is, in the earlier instances, generally carved in high relief at the profiles of the lintel and this sets a formal norm for the different regional and dynastic styles in the entire medieval Karṇāṭa. The tōraṇa-arch in these medieval cases is thus not "free" of the matrix and hence loses the benefit of the play of light and

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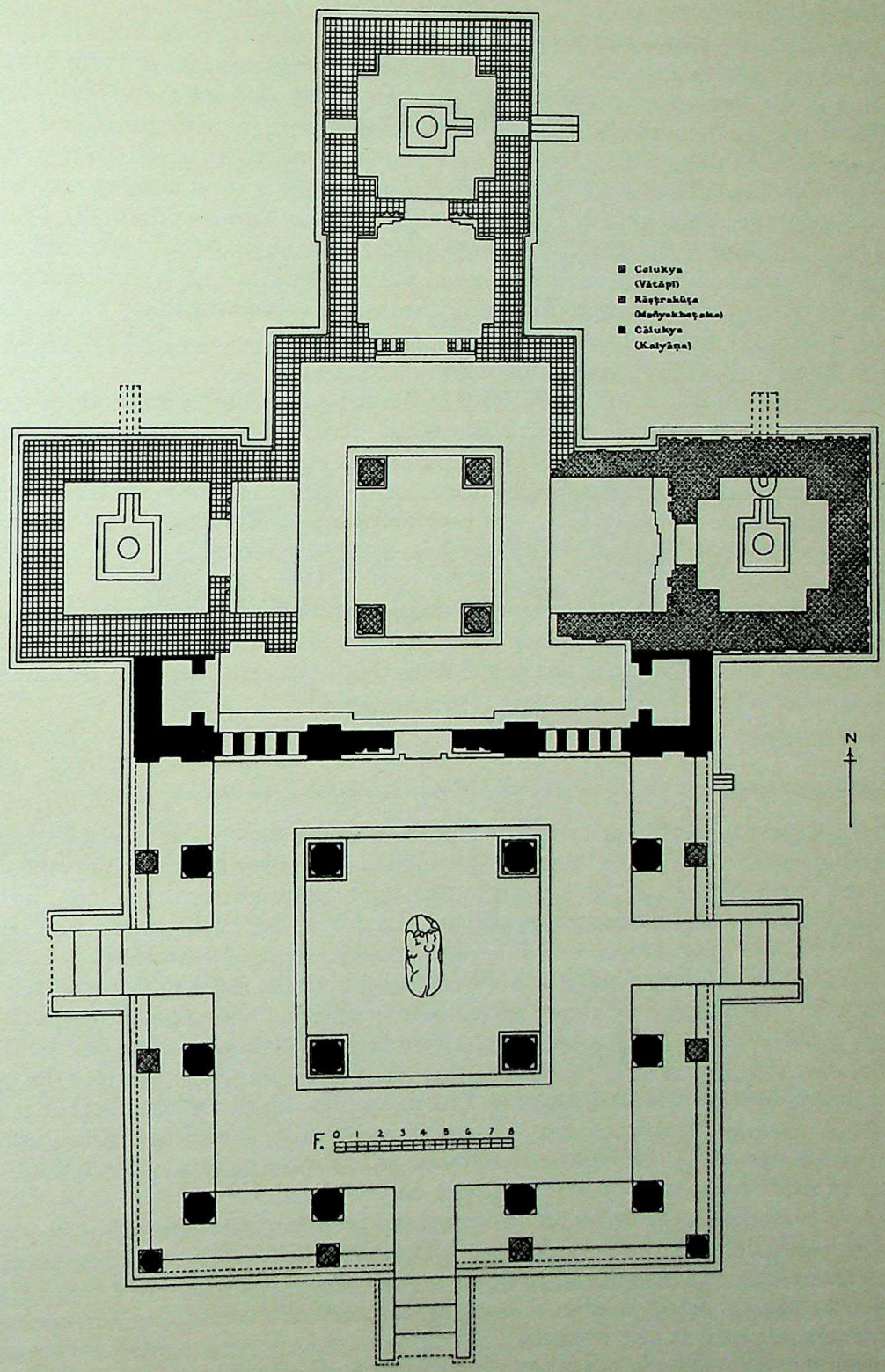

Fig. 41. Aihoḷe. Rāci-guḍi, plan.

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shade, solid and void, and hence fails to be evocative. Its occurrence, as before, is on the antarāla-lintel.

Two examples, however, of free-standing tōraṇas of the Phase I of the Cālukya period are encountered in Aihoḷe, one in the Mallikārjuna ensemble (Plate 114) and the other in the Veṇiyavār group (Plate 115). The tōraṇa in front of the Mallikārjuna temple — an early Calukya edifice — is made up of two pillars with the middle part of the shaft with flutings (this section has a narrow central moulded belt) and the inverted Viṣṇukānta laśuna with a jewel-band around its central bulging part which resembles (but morphologically and stylistically is more advanced than) the Aihoḷe's Ambigēr-guḍi pillar (Plate 25). The taraṅga-pōtikā or stambhaśīrṣa-bracket shows on its profile four-petalled water-nymph flower. The pearl-cable arch at the lintel-profile is spewed by two end-makaras; it is next swallowed by the centrally placed grāsa-mukha. The four loops shelter a pair of lions (end loops); and a pair of female figures (middle loops), one of which is much defaced.

The second tōraṇa, which is in the Veṇiyāvar cluster of temples (Plate 115), has pillars which differ in small details such as the presence here of a broad and solid annulet in the octagonal part below the Viṣṇukānta laśuna, the pipal-leafs at laśuna which are not only of advanced conventionalised cast but also for the first time are enriched with intricate ornamental detail which later becomes ubiquitous. These may be compared for their form with one of the Rāci-guḍi examples (Plates 112, 113) which are plain.

The pōtikā-profile of the pillars of tōraṇa under discussion bears two larger water-flowers in panels. The makara-tōraṇa has five loops with two lions at the end and Tripuruṣa figures beneath the central three loops. The two tōraṇas may date from the earlier half of the 11th century.

Aihoḷe, Virūpākṣa temple (Gaurī-guḍi) (Fig. 42; Plates 116-124)

The Virūpākṣa, unusually for a Śaivaite shrine, faces south. It is the largest building of the Cālukya period in Aihoḷe. Standing close to the Jaina temple group (Temple 39 of Cousens), earlier discussed, it is surrounded, and partly encroached upon, by later meaner structures which obscure its eastern and in part northern aspects. The temple has a vimāna and a large and well-planned raṅgamaṇḍapa of good form.

The vimāna's Kapōtabandha adhiṣṭhāna is without the mēṣa-makara-paṭṭikā. The bhadra has three offsets, its subhadra-face bears a khattaka with a prominent Drāviḍa-śikhara above (Plate 116). The karṇas likewise display sham-niches topped by Drāviḍa-śikharas. The hāra is only partially preserved. Only a small remanent of the upper storey is visible at the northwest corner. The masonic work of the vimāna is neat, as of Trend "B" temples, and has a look as though made up of pot-stone (Plate 116). The inverted laśunas of the thin wall-pillarettes at places show as decoration three-forked leaves, in some cases further enriched with carved detail.

More remarkable, however, is the spacious raṅgmaṇḍapa with three entrances, each originally defined by a porch (Fig. 42). The hall at the northern junction starts like a gūḍhamaṇḍapa and after forming a rear corner, abruptly turns into a raṅga type, a peculiarity which many medieval Karṇāṭa temples will show. Up to this corner walling, the adhiṣṭhāna also includes in its upper section a blank paṭṭikā with mañcikā mounted above it. The sham-niches of the walls here also include the Anēkāṇḍaka-Nāgara or Śekhari śikhara-top form (which in formal principle was to appear in Benares in the 18th century. Its uraḥśṛṅgas have contours that run parallel to the mūlamañjarī or central spire.) The porch-adhiṣṭhāna omits the mēṣa-makara-paṭṭikā

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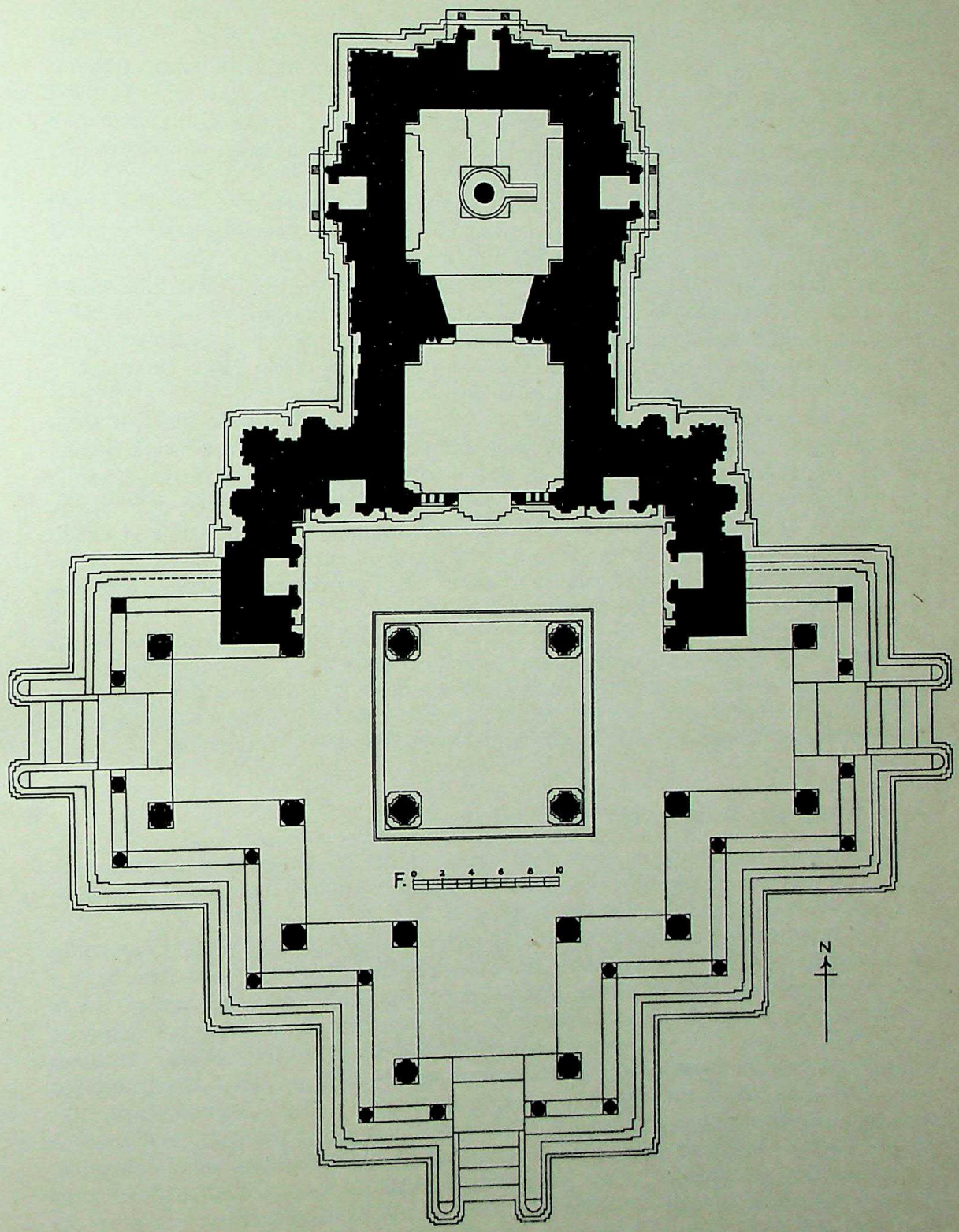

Fig. 42. Aihoḷe. Virūpākṣa temple, plan.

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but shows instead a gala with diamonds set in panels. The kakṣāsana, if it originally was in the elevational scheme, is not preserved: but the substantial looking dwarf pillars in several varieties (Plates 117-121), the octagonal or Viṣṇukānta being more frequent, reveal vigorous contours; they indeed are the more handsome of the types here represented (Plates 119-121). These three also show variations in ornamentational details (Plates 119-121), which is rendered somewhat like that met with in Rāciguḍi's hall (Plates 112, 113). Among other types one at least (Plate 117) is met with greater frequency as free-standing full pillars (and with clearer definition), especially in greater halls of the decades later.

The raṅgabhūmikā pillars (Plate 122) are unusually formed with the multi-faceted bulging Indrakānta shafts instead of the round bell-bearing Śrīkāra or cube-bearing Citrakhaṇḍa. They, moreover, carry adornments on their various belts and levels, indeed a unique feature for this type of columns and in this period. A few decorated ceilings also are met with here, white-washed and not of great beauty. One of them, for the first time in Karṇāṭa context, shows a Padmanābha type whose central floral knob is lost but the encircling eight lumās are still in position (Plate 123). The other is somewhat less elegant but with the central bud-cone available.

The northern wall of the hall has a large khattaka each beside the two wall-pilasters flanking the antarāla-grating. Each one of the two is crowned with a Nāgara śikhara (with the same grotesque aberration in form as at the hall's rear corner exterior) and flanked by a Nāgara kūṭastambha. The catuḥśākhā doorframe of the garbhagṛha (showing ratna-, vallī-, stambha-, and vyālaśākhā-) has pedantic, lumpish, and an old fashioned carving typical of the Aihoḷe school of that period, the somewhat larger door-guardians placed under a miniature wide tōraṇa are notable as the only figures occurring at the pēdyā portion (Plate 124).

The workmanship and the details of the vimāna-walls as well as the somewhat archaic-looking forms and ornamentation of the hall-pillars and the style of the door-guardians would indicate a date in the fifties of the 11th century. The temple has a pretension and prettiness, but not the refined richness and qualitative excellence of décor, of the buildings of Lakkuṇḍi school of Trend "B".

Hūli, Old temple, southeast of Kalmēśvara (Plate 125)

Hūli apparently had been an important county town governed by a local baronic dynasty, about which the evidence is somewhat late. The site has as many as eight temples, at least six of these are noteworthy.

The temple mentioned in the rubric has a square plain vimāna without the superstructure, a slightly recessed kapilī or antarāla, and once there must have been a hall, now gone. The kapōtapālī of the otherwise plain Mañcabandha adhiṣṭhāna is dentate and so is the one topping the wall. The plain antarāla-doorway is flanked by two niches. A jāla with perforated kuñjarākṣa pattern (at the laterals and the same unperforated above the eave) is the only relieving feature. It is hard to determine the creed affiliation just as the date of the temple. Its exterior's stark plainness (Plate 125) is somewhat reminiscent of a temple in the Jyōtirliṅga group (Plate 61) and another instance in the Veṇiyāvar group (Plate 33), both at Aihoḷe. It thus has been rendered in one of the less repeated archaistic idioms current in the second quarter of the 11th century. An inscription of A.D. 1044 from Hūli speaks of Lacchiyabbe, consort of the governor of Kuṇḍi, to have founded a Jaina temple and given it over to Bālacandra Bhaṭṭāraka of the Punnāga-Vṛkṣamūla-gaṇa of the Yāpanīya Saṅgha. This perhaps may be the same temple.

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Hūli, Sūryanārāyaṇa temple (Plate 126)

This small Phaṁsanā temple has lost its maṇḍapa. Its southern part is damaged. Western (and in part northern) aspect has been covered up by rubble. The karṇas of the vimāna-walls are decorated by smallish kūṭastambhas. The clear portion at the north wall shows the bhadra with a pillarette supporting a deity figure with two adorer figures standing behind. The narrow salilāntaras have sham-niches surmounted by highly stylized, but not unhandsome, tree-like tōraṇas (Plate 126). The decorative concept of the designer is original, indeed individualistic, and has also produced aesthetically effective results. The antarāla door-jāla is like that of the preceding temple. The triśākhā garbhagṛha-doorframe has ratna-, vallī as quasi-rinceau, and stambhaśākhā. The lalāṭa-block shows a lozenge in panel and the uttaraṅga above the kapōtapālī-cornice shows plain and highly stylized Latina śikhara models. The date may be in the period of Sōmēśvara I, tentatively about the middle of the 11th century.

Aihoḷe, Nāḍar-guḍi (*No. 18*) (Figs. 43, 44; Plates 127-129)

This two-shrined temple (Fig. 44), its one component facing east, the other facing west with a closed hall between (Plate 127), is a building of two periods. The dvitala east-facing vimāna, in essential elements, is a foundation apparently of the Paṭṭadakal phase of the Calukya period. The intended ornamentation here had been never worked out. Its Brahmacchanda śikhara is without a stūpī. The vimāna, though elevated with its fine mutually balancing proportions of the aṅgas, looks austere though not unimpressive.

The gūḍhamaṇḍapa together with the eastern shrine is of a later date, the vimāna possibly is of the early 11th century (Plate 128). It has an archaic Kapōtabandha adhiṣṭhāna (Fig. 43), and karṇas and bhadra with archaic false niche. There is unconformity above this portion. The shrine is roofed by a corrugated type such as seen here at the Jyōtirliṅga group Temple 2. The gūḍhamaṇḍapa's base is early Calukya, but its walls with the doorframe (Plate 127) and the nave's Śrīkāra pillars as well as the engaged Brahmakānta pillars may be of *c.* mid 11th century (Plate 129).

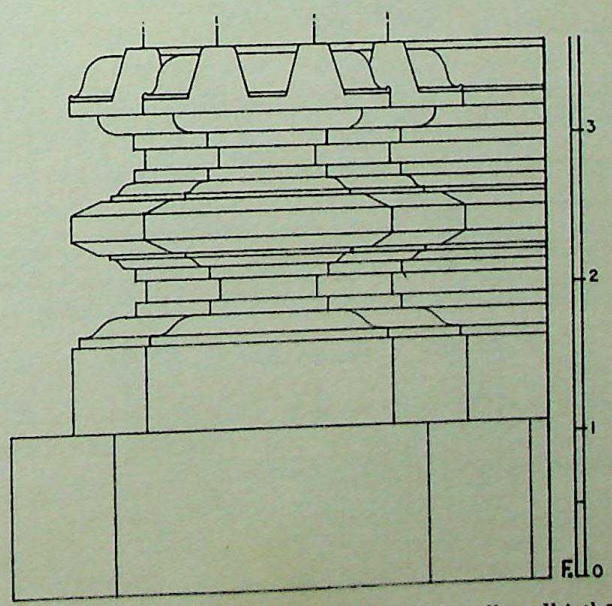

Fig. 43. Aihoḷe. Nāḍar-guḍi (No. 18), Kapōtabandha adhiṣṭhāna.

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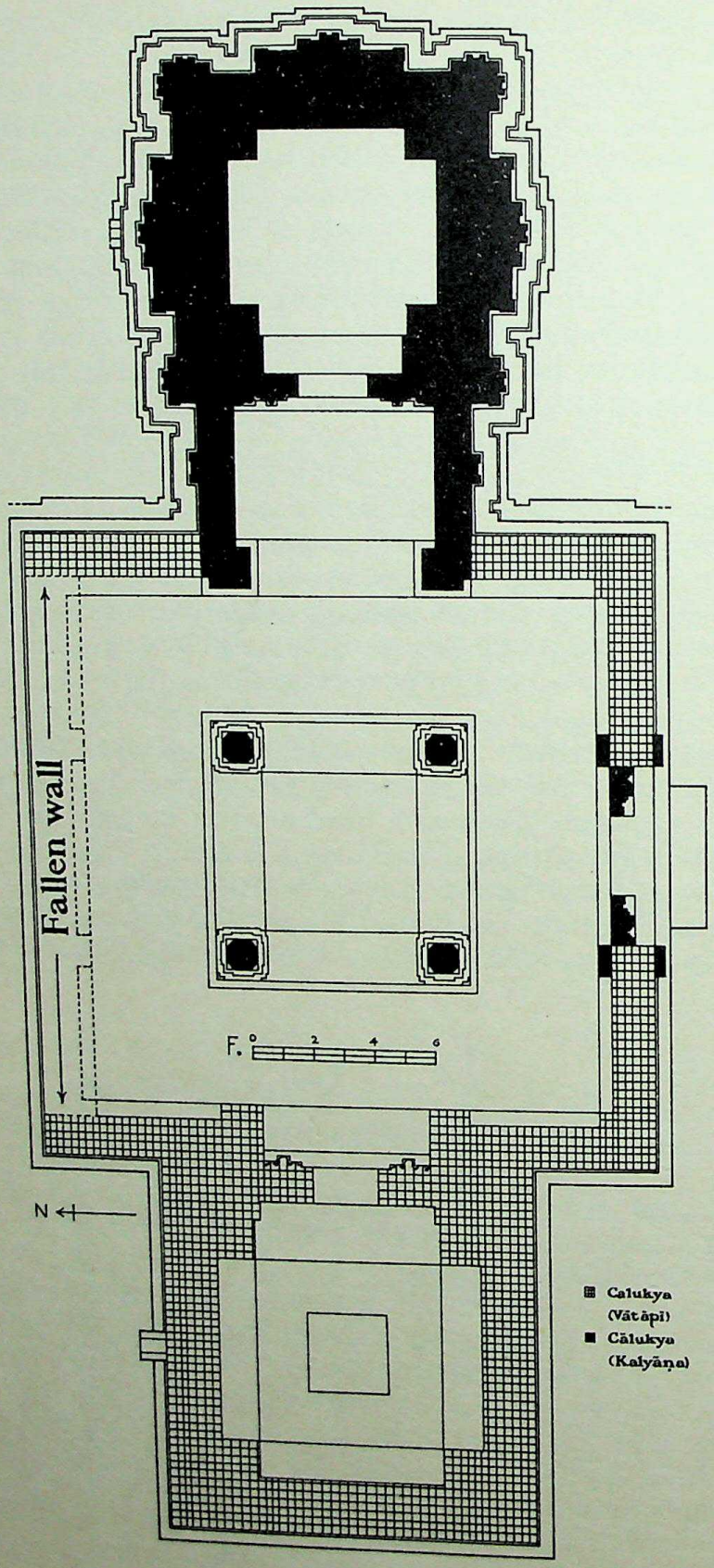

Fig. 44. Aihoḷe. Nāḍar-guḍi (No. 18), plan.

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Tambūr, Basavaṇṇēśvara temple (Figs. 45, 46; Plates 130-134)

The dvitala vimāna with a dwarfish superstructure (Plate 130) is externally of no consequence; for its moulded adhiṣṭhāna (Fig. 45) as well as the flatly faceted walls are devoid of detailed architectural treatment and ornament of any kind (Plate 130), the śukanāsa bearing eight-armed dancing Naṭēśa (mutilated; Plate 131) and a nāsikā showing dancing Gaṇapati (Plate 132) are the only notable decorated pieces. The hall

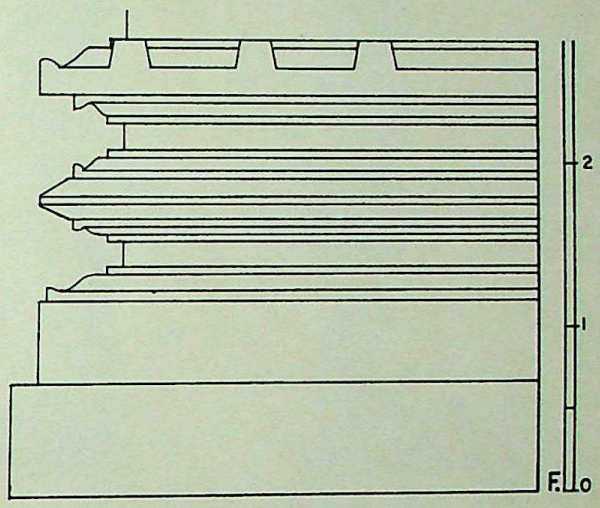

Fig. 45. Tambūr. Basavaṇṇēśvara temple, adhiṣṭhāna.

has an opening with pillar-less portal both at south as well as east, where simple but imaginative hastihasta-banisters define the stairways, the doorways at the two entry-ways are of little interest.

The hall internally is spacious (Fig. 46). Four Śrikāra pillars with plain pipal-leaf decoration at the polished bell-member have been placed at a wider kṣaṇātara-distance than usual. The corresponding wall-pilasters are Rucaka with an old type of "cut out" decoration (Plate 134). The lantern ceiling bears lotus carving on the triangular slabs, the central deep-seated rhombus bears a larger variety of the same motif.

The doorframe of the cella has nothing to detain, its lintel bears models with Phaṁsanā roofs over the pillarettes. The small liṅga over the pīṭhikā is also of no consequence, except that it may have been shaped from a naturally rolled stone.

Two sculptures of Gaṇēśa and a slab bearing Mātṛkā figures are staked at the eastern portal. Inside are found images of Gaṇēśa, Sūrya, Viṣṇu, Caṇḍikā, Vaiśravaṇa, etc., all in the general style of the fifties and sixties of the 11th century but not of first class cast or detail. The temple may date between A.D. 1060-1070. A polished Nandi, made as though of solid metal, sits in the eastern quadrant of the hall (Plate 133).

Aihoḷe, Huccimalliguḍi group, Temple 2 (Plates 135, 136)

In the compound of the famous, west-facing, early Calukya Huccimalliguḍi (Nāgara) temple (c. A.D. 700), stands this east-facing Phāṁsanā shrine (Plate 135). The mukhaca-tuṣkī pilasters are of particular interest; for they carry further the refining and schema-tization of pipal-leaf and scalloped arch motif (Plate 136). The flutings of the dwarf Citrakhaṇḍa columns (Plate 135) here seem to have been adopted from Maṅgalēśa's columns at Aihoḷe (Rāvaḷa-phaḍi cave) and Mahākūṭa (Bijapur Museum). The temple may date from c. A.D. 1060-1070.

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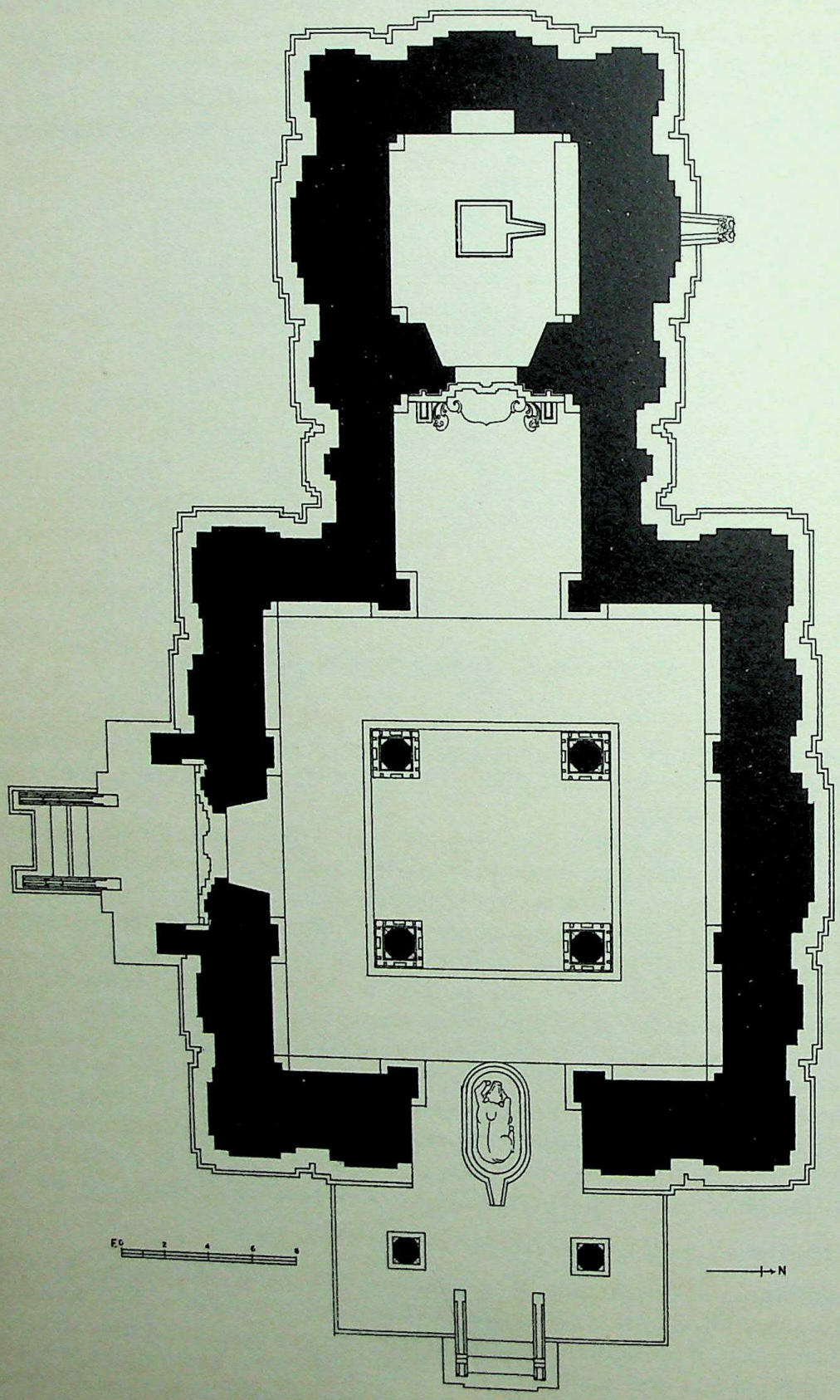

Fig. 46. Tambūr. Basavaṇṇēśvara temple, plan.

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Aihoḷe, Unnamed shrine (probably Cousens No. 40) (Plate 137)

A small plain square shrine having a conjoined adjacent shrine has Śrīkāra nave-pillars which ally with the examples just described. Its annulet moulding, however, is sharper and unadorned, the pipal-leaf at the bell, though archaic, is more realistic (Plate 137). The geometrical carving on the engaged columns is neatly delineated, in relief much lower than usual, and more in keeping with the technique that was to be widely followed in the next phase of development. The temple might have been built in the late sixties of the 11th century.

Aihoḷe, Temple southwest of Durgā temple (Plates 138, 139)

This is of the same general class as the two plain ones at Bādāmi and Mahākūṭa described in the foregoing pages. The interior shows four Śrīkāra pillars, the antarāla-jālas (Plate 139), and a mukhaśālā with Citrakhaṇḍa pillars on the parapet (Plate 138). Stylistically, it may be placed in the late years of Āhavamalla Sōmēśvara.

Bēvūr, Kālikā temple (not illustrated)

The building's exterior is uninteresting. The hall's four Citrakhaṇḍa pillars over the raṅgabhūmikā are plain. The wall-pilasters are compound Brahmakānta or Rucaka. The pañcaśākhā doorframe is composed of padma-, vyāla-, segmented daṇḍaśākhā, quarter-round vallī-, and ratnaśākhā. Figures at the pēdyā are all female attendants. Inside the cella is Śiva-liṅga and behind it a figure of a goddess. The overall workmanship of the building is dry and the figures have a folkish look.

Bēvūr, Rāmēśvara (Fig. 47; Plates 140-144)

The temple is a Tripuruṣa-śālā type facing east (Fig. 47). Its exterior looks much like the Tripuruṣa-śālā at Nāgai (to be shortly discussed). The garbhagṛha is a plain square,

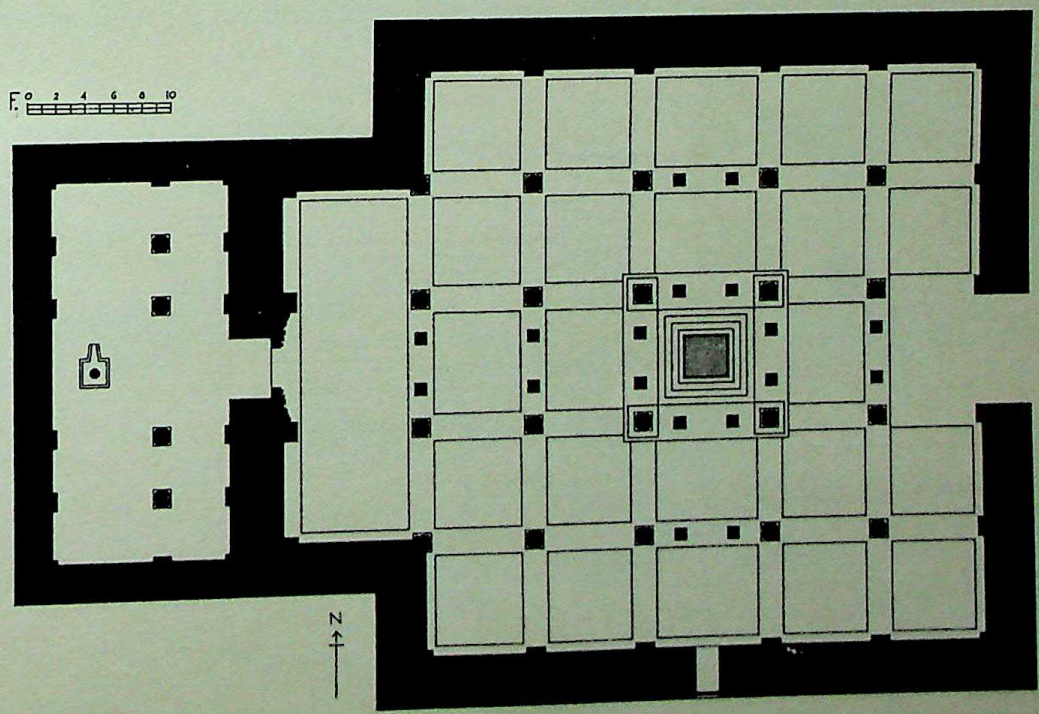

Fig. 47. Bēvūr. Rāmēśvara temple, plan.

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the much larger gūḍhamaṇḍapa is an equally featureless square except for a small jāla-vātāyana inserted in the north and the south wall's central region. The doorframe at the entry of the hall has disappeared. Inside are many columns, the more frequent among them being the fluted Citrakhaṇḍa (Plate 140). The nave contained a stepped pit as at Nāgai for some ritual and is likewise open to the sky. It is surrounded by 12 columns, the end-ones are plump and undecorated Citrakhaṇḍa, the four pairs between are dilated superimposed-pots type (Plate 140). Facing the kuṇḍa-pit, each of these four inner pairs bears a makara-tōraṇa sheltering Tripuruṣa figures; and so does those at the antarāla. Similar pairs of dilated pillars occur also between the Citrakhaṇḍa columns along all the four cardinal directions (Plates 142, 143).

The pillars that flank the antarāla tōraṇa-posts are unusual as well as handsome even when unadorned, being multi-segmented polygonal-compound type with an octagonal bell bearing plain leaf decorations (Plate 141), the predecessor of which has been met with in Ambigēr-guḍi, Plate 25. The pañcaśākhā doorframe of the garbhagṛha (Plate 144) is padma as bāhya-, very thin mālā-, stambha-, vallī-, and ratnaśākhā. The pēdyā is covered at the right side by a large tōraṇa-bearing shallow niche-like formation sheltering the door-guardian flanked by female attendants. That at the left is a narrower niche flanked by a large male attendant to the left and a female attendant to the right but both placed outside the niche. The doorframe carvings reflect carpenter's craftsmanship. Inside the garbhagṛha is a liṅga on a padmapīṭha. The temple, like the preceding, may have been founded between A.D. 1055-1060.

Bēvūr, Sōmēśvara (Figs. 48, 49; Plates 145, 146)

The trikūṭa temple with a common gūḍhamaṇḍapa has a western vimāna for Śiva, the eastern for Sūrya, and the northern for a deity (probably Viṣṇu) now missing (Fig. 49). The Kapōtabandha adhiṣṭhāna (Fig. 48) is a little more advanced in form than the earliest in this phase. The Śiva shrine is tritala (Plate 145), the other two today are without the superstructure. A Mahiṣamardinī figure has been placed within the common gūḍhamaṇḍapa. The temple's only entrance is at the north *via* the mukhacatuṣkī

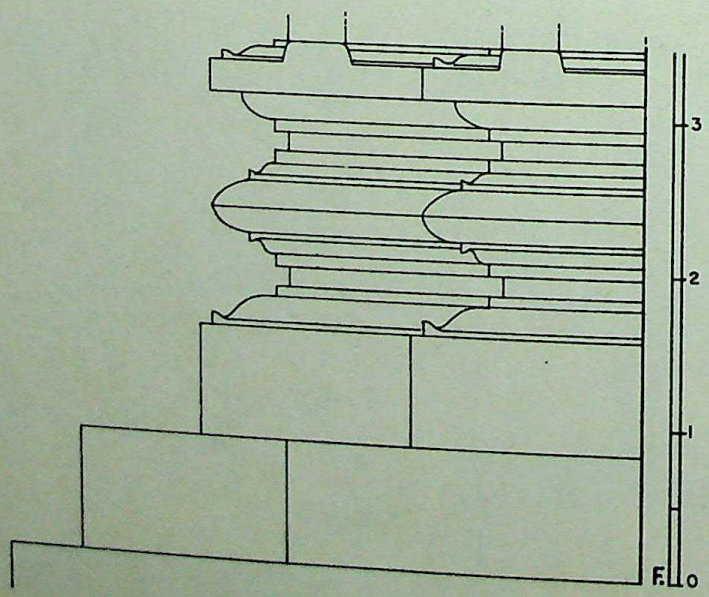

Fig. 48. Bēvūr. Sōmēśvara temple, adhiṣṭhāna.

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bearing two plain dwarf Citrakhaṇḍa columns. The pañcaśākhā doorframe of the hall has padma as bāhyaśākhā, next follow the bhūta-, stambha-, vallī (as quasi rinceau)-, and ratnaśākhā. The door-guardians are with female fly-whisk bearers. The lalāṭa-block bearing Lakṣmī is flanked, unusually, by a large lion figure on either side.

The interior of the closed hall is sombre; the nave is formed by four unadorned faceted Citrakhaṇḍa pillars with corresponding Brahmakānta or Rucaka wall-pilasters. The antarāla of each sanctum has a pair of thin pillars of the superimposed-pots type, the responding larger Brahmakānta pillars have the embossings and chamferings as their ornamentation. The ceilings in the hall as well as of the antarālas are lantern type with large inset lotus in the deepest quadrant (Plate 146), most of which look very wooden in workmanship. The pañcaśākhā doorframes of the three sancta also reflect very clear simulation in stone of rural carpenter's craft, the figures at the pēdyās can hardly be distinguished from folkish toys or puppets. An inscription near the temple is dated in the period of Tribhuvanamalla Āhavamalla (Sōmēśvara I). The temple may have been existing in the late fifties of the 11th century.

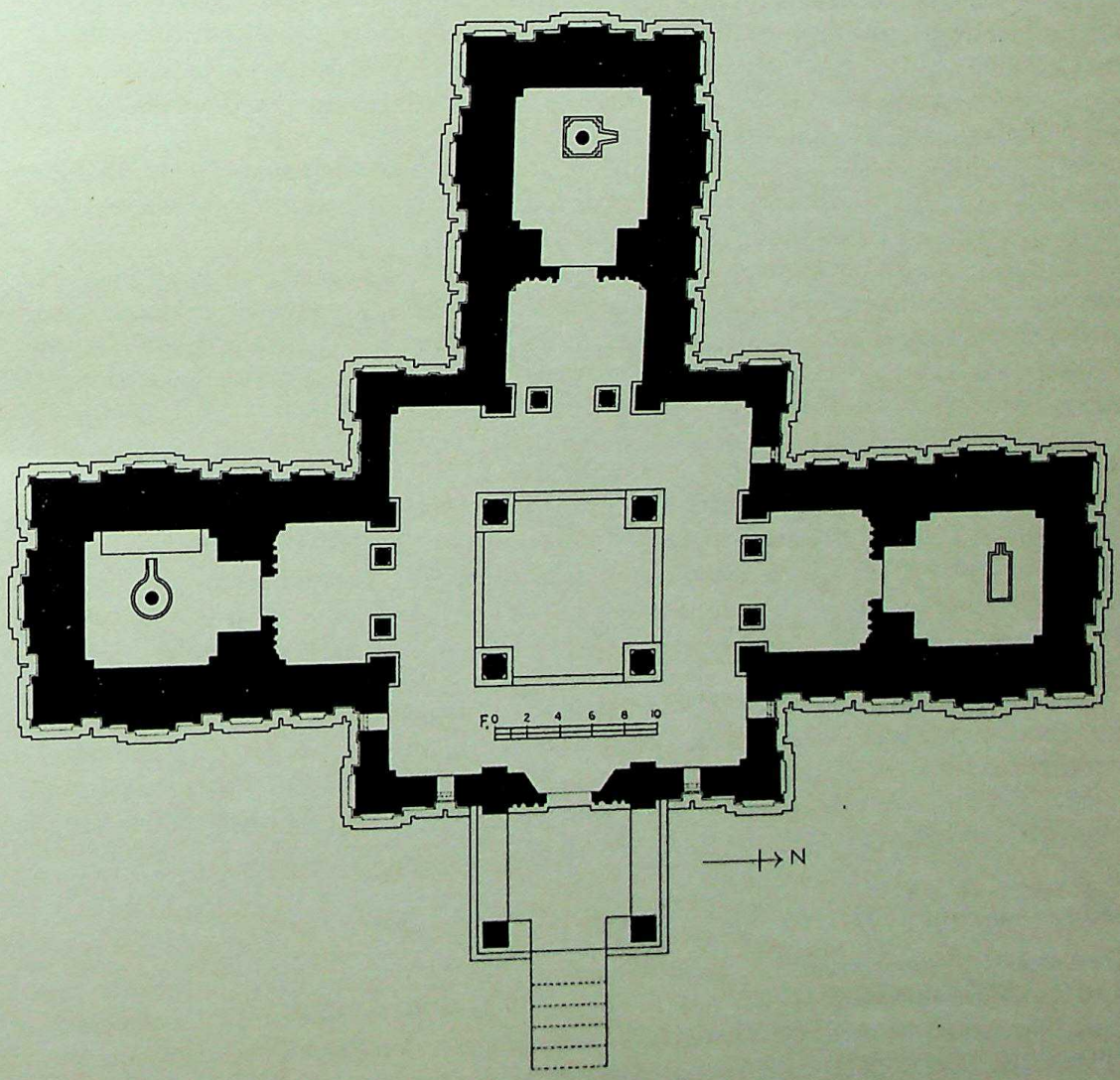

Fig. 49. Bēvūr. Sōmēśvara temple, plan.

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Nāgai, Aravattukambhada-guḍi (Plates 147-149)

The Kunurnāḍu (or Kanurūnāḍu) in the northeastern sector of Karnataka shows a definitive and different idiom of the later Karṇāṭa style. The cognate sites at which the buildings show commonality of features as well as expression are Nāgai, Kuralgēra or Kuraḷgēri, Halakaṭṭa, Sirūr, Kāḷgi (and even Bēvūr in Aihoḷe tract). They seemingly were built within the fifties of the 11th century. Of these sites Nāgai was a more important centre. It was then an agrahāra called Nāgavāvi (Skt. Nāgavāpī). Several temples were built here in Āhavamalla Sōmēśvara's times. The town, however, apparently had lost its importance after the 12th century A.D. It was rehabilitated in the Bijāpur Sultanate period when at least three mosques using in part the local old temples' material were built. Even this township apparently was deserted after some time and today the roofless shells of the many brick houses of that period come to view.

The site possesses several old monuments of the Cālukya period, the Aravattukambhada-guḍi and at least seven other temples, a ghaṭikālaya or school, and a few vāpīs or wells. The Aravattukambhada-guḍi is the largest building at the site whose original dedication and date of founding are known. It was built by a mahāsandhivigrahī (minister for peace and war) named Madhusūdana, son of the illustrious general Kālidāsa (or Kālidāsayya), to which king Trailōkyamalla Āhavamalla (Sōmēśvara I) gave a bequest of land in A.D. 1058. The temple may have been founded an year or two before that date, perhaps between C. A.D. 1055 and 1057.

The building stands on a low but highly battered jagatī-platform. The garbhagṛha walls having broad facets are otherwise featureless. The hall is larger than the vimāna, its exterior having about as much appeal as warehouse.

The pañcaśākhā doorframe of the hall is not unimpressive; it consists of bāhyaśākhā showing lotus-petals of good definition, vyālaśākhā (with large upsurging griffin figures), next the well-segmented stambha-, then vallī-śākhā as quarter-round rinceau, and finally the ratnaśākhā. The pēdyās bear door-guardian figures which, though mutilated, reflect tolerably good workmanship (Plate 147).

The spacious interior has as many as 85 (and not "aravattu" or 60) columns done in at least three distinct varieties, all moulded, but without the decorative embellishment. The first is the thin cylindrical column with a heavy ghaṭa or cushion-capital, a type arguably copied from the domestic timber architecture (Plate 148); the second is a slender Citrakhaṇḍa; and the third is massive fluted Citrakhaṇḍa. The large central raṅgabhūmikā has the fluted Citrakhaṇḍa pillars at the corners; within it is a square kuṇḍa (now filled up), open to the sky, and at its four corners stands four thin cylindrical posts (Plate 149).

The pañcaśākhā doorway of the cella, except for small variations in detail, repeats the other doorframe; its pēdyā figures, however, are smaller and after rural wooden mould. Inside is a long pīṭhikā with three holes which must have received the images of the Tripuruṣa-triad. The inscription on an obelisk once lying outside the temple is dated to A.D. 1058, which is close to the founding of the temple.

Nāgai, Maḍivāḷappaguṇḍu temple (Plates 150-154)

The square vimāna's exterior is featureless and the hall is not extant. The important feature is the antarāla which has been provided with a thin strip of Vallī-jāla, a makara-tōraṇa borne on Vardhamāna pilasters, and an antaraśākhā of the ratna type (Plate 151). The pilasters on their front bear large figures which may be Gaṅgā-Yamunā or just female attendants (Plate 150); they will be again met with in this area in some

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buildings, some going down as far as early 12th century, as at Sedam. The tōraṇa bears in the centre a four-armed deity, possibly Viṣṇu. The lintel above shows haṁsas in panels, a rare decoration in Karnataka which, however, will be encountered in one or two later instances in Teliṅgāṇa tract of Andhra Pradesh.

The garbhagṛha-doorframe consists of vyāla-, stambha-, reed block, vallī-, compound stambha-, again reed-block, bhūta-, reed-block, and ratnaśākhā (Plate 152). Reed-like blocks (composed of repeated bead-and-flute) relieve the central stambhaśākhā, a feature (including the stambhaśākhā's formal type) that will be met with again, and indeed most frequently, in the Teliṅgāṇa country in the Kākatīya period. The complex chādya with a sur-rooflet of the same type crown the doorway.

The lost hall perhaps possessed the columns now in the Kāli Masjid (Plates 153, 154). They, some eight in number, are of the superimposed pot type and the second an elongated Viṣṇukānta type, the former of dark stone and polished; the two types show enrichment of ornamented belts which relieve the overall dryness of form. As for the date of the temple, it must be the same as the other earlier buildings of c. A.D. 1055-1058. This temple may perhaps be the temple of Madhusūdana referred to in one of the local inscriptions, as the foundation of Daṇḍanāyaka Madhusūdana.

Nāgai, Kaḍali Basavaṇṇa-guḍi (Plates 155, 156)

The raṅgamaṇḍapa pillars are the only interesting feature of this temple. Those at the nave are very shapely fluted Citrakhaṇḍa (Plate 155) and those above the plain parapet are slender elongated undecorated Citrakhaṇḍa (Plate 156). A polished but damaged Nandi of dark stone bedecked with jewellery inside the hall (Plate 156) is of the type sometimes met with in the fifties and sixties in temples of northeastern Karnataka. This one represents a prototype of the Nandis with still richer ornaments in Teliṅgāṇa of the Kākatīya period.

Nāgai, Rāmēśvara and Lakṣmaṇēśvara (not illustrated)

These two small shrines had been founded by Daṇḍanāyaka Madhusūdana. Nothing interesting about them except their doorframes. One of them has triśākhā — padma as bāhya-, stambha-, and ratnaśākhā (a little wider than usual); the other temple has catuḥśākhā comprising vyāla-, stambha (with obliquely laid pearl strings in two compartments in the middle section of the shaft), vallī-śākhā (quarter round), and ratnaśākhā. The door-guardians with female attendants just as the tutelary Abhiṣeka-Lakṣmī reflect hard craftsmanship of the village carpenters as is noticeable in general in all Nāgai buildings and in fact those at several other sites in this tract.

Nāgai, Ruined two-halled temple (not illustrated)

The temple faces east and stands on a low mound (Streenivas 1921, Plate 1). The plain square sanctum is roofless, the square hall attached to it has much battered walls. Its four nave pillars are of good workmanship as at the Kaḍali Basavaṇṇa-guḍi. The second square and detached hall in the same alignment has entryways at north and south. The slender cylindrical pillars on its simple parapet are without ornament. Those fluted four Citrakhaṇḍa are well finished and had had figure sculpture at the jaṅghā which apparently was chiselled out during the invasion or subsequent occupation of the town by Muslims.

The Jaina temple standing not far from the last building has two chambers and is a plain structure. It enshrined an image of Jina Pārśvanātha. The ghaṭikālaya or school, one other building of that period, is a large compartmented hall with benches for students and niches for library-books.

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Sannati, Lakṣmīcandra Rāma temple, mālikā, pillars (Plates 157, 158)

Earlier referred, the mālikā and its pillars very likely date from the fifties in Sōmēśvara's period. The pillars are Citrakhaṇḍa and plain cylindrical (Plate 157), a few of which show crudely carved belts (Plate 158).

Sannati, Hanumana-guḍi (Plates 159, 160)

The hall of this inconsequential Hanumana-guḍi or Hanumāna-guḍi temple bears an Indrakānta pillar (with belts dividing the flutings) (Plate 159) and a polygonal pillar with some rudely carved zones (Plate 160); these seemingly are after early 11th century workmanship.

Kāḷgi, Dattātrēya temple (Figs. 50, 51; Plates 161, 162)

The so-called Dattātrēya temple apparently was a caturmukha or four-doored building now partly damaged and was raised on a stellate plan (Fig. 51). It is a structure with clearly cut base mouldings (Fig. 50), short and plain doorframe, and matching wall-

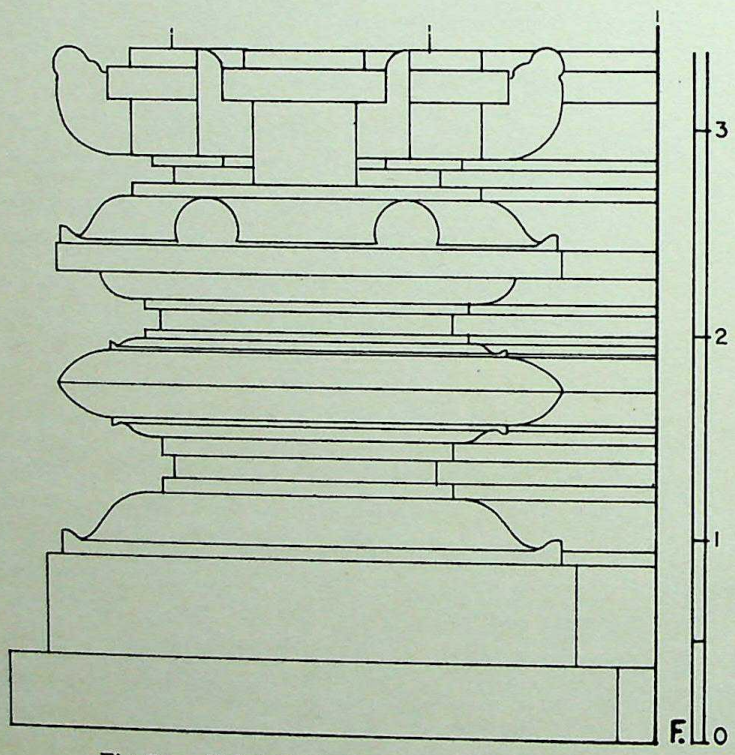

Fig. 50. Kāḷgi. Dattātrēya temple, adhiṣṭhāna.

masses (Plate 161). The pillars of the extant southern portal are of the superimposed-pot type met with also at Nāgai and Bēvūr. In the interior, too, the shafts of the wall-pilasters of the Vardhamāna type have been sharply moulded (Plate 162). Though totally devoid of ornament, the building is impressive for its elegance generated by sheer simplicity of treatment, clarity of moulded surfaces, and excellent proportions. It may date between A.D. 1050-1060.

Kuraḷgēri, Nāgaliṅgēśvara (Plates 163-167)

Kuraḷgēri was one of those rural sites, perhaps an agrahāra, governed in mid 11th century by some daṇḍanāyaka adequately opulent to build temples and to create an atmosphere encouraging coming up of some more buildings at the same time and as one go as it had happened in Nāgai. Site's history, in absence of inscriptions, is still

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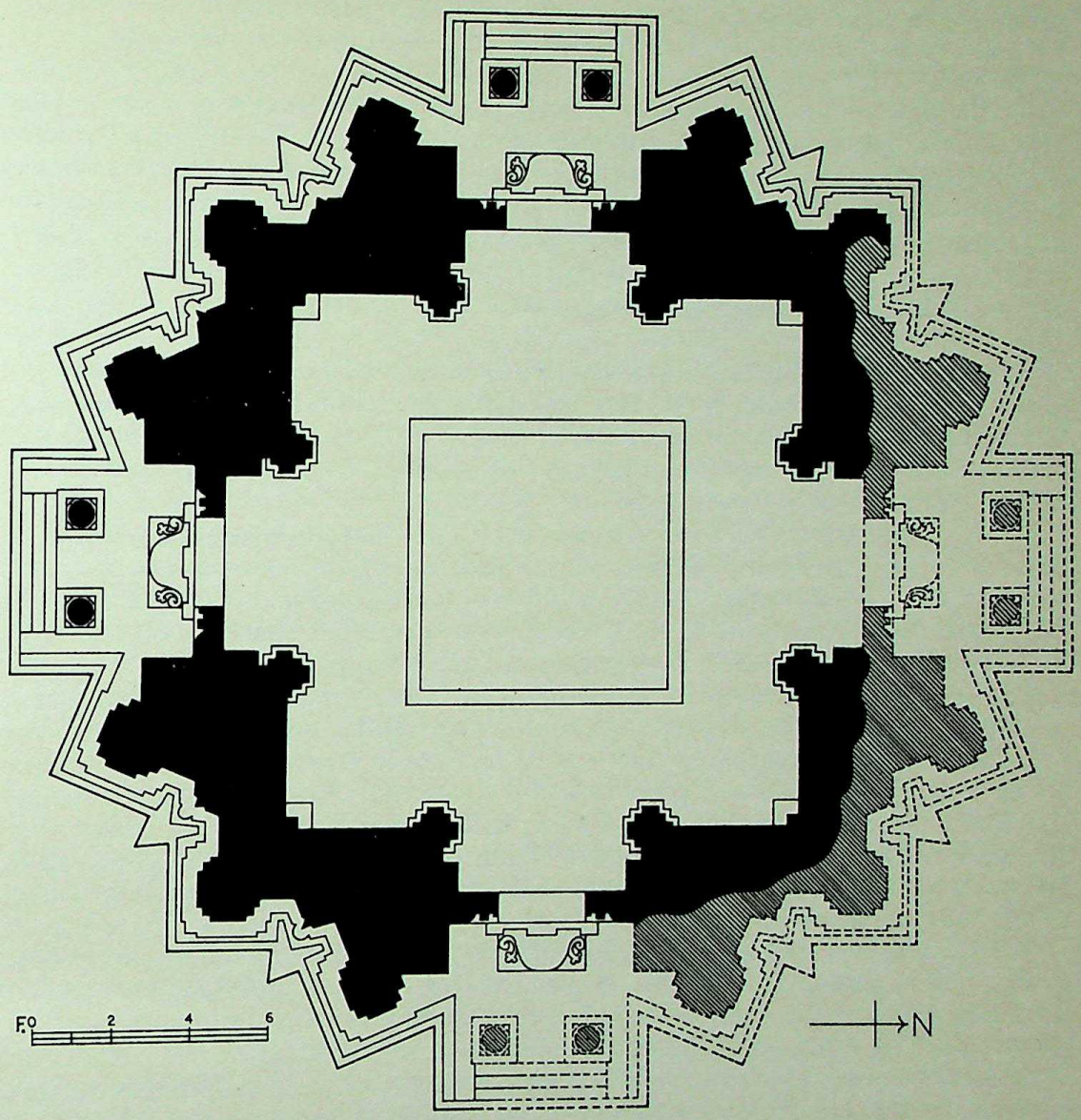

Fig. 51. Kāḷgi. Dattātrēya temple, plan.

unclear. The village currently has two temples available for study, though there possibly are a few more engulfed in and by the surrounding rustic residential houses.

The Nāgaliṅgēśvara is a large building (Plate 163) having a vimāna with karṇa, pratiratha, and a complexly faceted bhadra. Its adhiṣṭhāna is fully buried. The walls are devoid of architectural or figural ornament. However, each of the subhadra faces carries a deep niche, now empty. A tall heavy kapōta acts as an upper cornice. Superstructure is absent. A large gūḍhamaṇḍapa having deeply projected, half-shrine like, bhadras is conjoined with the vimāna by a moderately long kapilī. The hall's karṇas, the salilāntara-recesses, as well as the subhadra-faces carry images. There also are pairs of wall-pilasters, though narrower than usual. The east front lacks the

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entrance-porch. A saptaśākhā doorway is of course there, inserted at the wall's middle section. The wall figures on this east front are somewhat worn out. Gaṇēśa (to the left of the door) and Cāmuṇḍā (at the right karṇa) can, however, be identified. Among other figures there are surasundarīs and attendants, and two-armed amaras or gods. The west wall of the gūḍhamaṇḍapa at its north as well as the south flanks likewise carry figures. Those at the north flank are better preserved. Among them are Varāha and Kōdaṇḍa-Rāma (Plate 164). Much of the northern exterior of the hall, however, is blocked by débris. That at the south is free, and among the figures there is Tripurāntaka(?) at the karṇa, an apsaras, and a Śaivite pontiff in the salilāntaras, and at the bhadra a figure of four armed Śiva, cast much in the earlier mode of the southern (Karṇāṭa-Drāviḍa) style (Plate 165).

The saptaśākhā doorframe of the hall, earlier mentioned, is cumbersome, of poor quality, and pretty weather-worn. The daṇḍaśākhā here is of the type after the superimposed series of pots as at Aihoḷe, Bādāmi, Nāgai, Bēvūr, and a few other places but with a pūrṇaghaṭa member below the laśuna-shoulder, a feature that will again be met with at Hūli and a few other places.

The interior has four Citrakhaṇḍa pillars of the old type at the square nave, with flutings or facetings but no carving. The corresponding wall-pilasters are sparingly moulded and likewise plain. The wide and deep projections at the bhadras indicate that images once were placed inside them, of Anantaśāyi in northern and a goddess (?) in the southern alcove. These deep projections, however, possess no doorframe. The temple may have been meant to be a triple shrine. The rear corners of the hall have niche-like, but unframed hollows, which may have contained images.

The antarāla has a makara-tōraṇa with figures of Tripuruṣa in the interspaces between the loops. The poles supporting the tōraṇa bear large cāmara-bearing ladies attached at their fronts (Plate 166) as at Nāgai in one instance (Plate 150), which will in one or the other way continue among the internal features of the temples of Phase II of this tract, in the period of Vikramāditya VI as well. There is also a second pair of thin pillars behind the tōraṇa.

The five śākhās of the garbhagṛha-doorway are all thin; in order they are padma-, vyāla-, daṇḍa-, mithuna-, and ratna. The four pēḍyā figures are attenuated. Lakṣmī is at the lalāṭa. A fine ardhacandra or śaṅkhāvarta is introduced before the door's threshold (Plate 167). The liṅga with the pīṭhikā in the cella may be original.

From the style of sculptures and decorative carving, the temple seems to have been founded when the Nāgai temples were being built, and hence in the late fifties of the 11th century.

Kuraḷgēri, Narasiṁha temple (Plates 168-173)

The so-called Narasiṁha temple is located some distance to the northeast of the Nāgaliṅgēśvara. It is a double shrine with a common raṅgamaṇḍapa, the Śiva's shrine faces east, the opposite west-facing shrine was sacred to Sūrya. The exterior of the Śiva shrine is plain. Internally its antarāla had at its entry a pair of thin pillars bearing a tōraṇa; of these posts the right one has disappeared (Plate 170). The left post bears a female figure on its shaft as at the Nāgaliṅgēśvara. The makara-tōraṇa, of no great beauty, shows Traipuruṣadēva figures in relief.

The doorway of the garbhagṛha has a unique feature of being flanked by a pair of thin columns of the superimposed-pots type (Plate 170). The jambs constitute a pañcaśākhā composition: padma as external-most, vyāla-, stambha-, quarter-round vallī-, and thin ratnaśākhā. The Śaivaite door-guardians at the pēḍyās are accompanied by female attendants. As usual Lakṣmī graces the lalāṭa-block.

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The west-facing shrine is unique in more than one ways. Its north and the south walls externally have been fretted with perforated jālas of the Puṣpakhaṇḍa and Ṛjusūtra types of excellent workmanship (Plate 171), the bhadra-jāla kept blind since at the reverse or internal side, in the cella, occurs a projected khattaka-niche. The east wall has no perforated grilles. The deity inside, now lost, was installed in a gorgeously embellished khattaka bearing female fly-whisk bearers at the pillarettes and lateral gaja and vyāla figures, the makara-tōraṇa above the chādyakī-cornice shelters Nṛsiṁha killing Hiraṇyakaśipū (Plate 173), a motif which is responsible for the appellation "Narasiṁha temple." The chādyakī supports four adorer figures — a gandharva playing vīṇā, a vidyādhara-couple, Garuḍa, and a mālādhara. The two smaller projecting niches above the pial along the north and south walls are vacant. The pedestal bears seven closely packed horses on its bhadra-face confirming the dedication of this shrine to Sūrya despite Nṛsiṁha figuring in the tōraṇa above.

The doorway of the Sūrya shrine is pañcaśākhā; it shows padma-, vyālaśākhā (alternating with flying sword and shield-bearing large figures of the vidyadharas), daṇḍaśākhā of the superimposed-pot type, next vallī-, and finally the ratnaśākhā (Plate 172). The door-guardians — a four armed suavely flexured figure bearing lotus (at the left side) and a Śaivaite figure with ḍamaru and trident (on the right side) — are flanked by cāmara-bearing ladies. As usual Lakṣmī presides over the lintel.

The raṅgamaṇḍapa's lowest mouldings are, as of the two vimānas, buried in débris. But above the sunk jagatī there occurs a puṣpapaṭṭikā, a tall and very steep kapōta, and a file of kakṣāsanas above the plain dado, showing ample panels, each containing a single figure, deity, apsaras, dancer, etc. (Plate 168). The dwarf columns on the āsanapaṭṭa-bench are of the cylindrical timber type, unadorned, and with two relieving plain octagonal belts along the shaft (Plate 168). (The corresponding north side of the hall is blocked up with stones.) The śālā-pillars are fluted Citrakhaṇḍa of good shape and having some carving (Plate 169). The pillars at the antarāla-flanks are square with the usual embossed patterns and chamferings ubiquitous in that age (Plate 169). The genre of sculpting and decorative carving, as at Bēvūr and Nāgai, reveals the craftsmanship characteristic of rural carpenters. Stylistically, the temple may be dated to early sixties of the 11th century.

Halakaṭṭa, Brahmadēva temple (Plates 174-179)

This temple with a very plain and crude exterior possesses an early type of Citrakhaṇḍa pillars in the hall's nave (Plate 174) and thin cylindrical columns at the antarāla-entry which is guarded by two large handsomely suave dvārapālas, Nandi and Mahākāla (Plates 176, 177). The nave's lantern ceiling has a full blown lotus, curiously bordered by a stylized creeper (Plate 175). The now blocked garbhagṛha's doorway is framed by a pañcaśākhā-dvārabandha (Plates 178, 179) which resembles that of the Moḍivāḷappaguṇḍu temple at Nāgai (Plate 152). The pēḍyā figures, however, somewhat differ in that a nidhiputra here figures at both ends. Niches occur in the antarāla walls as they also flank the two plain Rucaka wall-pilasters of the western wall of the hall. Stylistically, the temple may date c. A.D. 1060.

Sirasgi, Śiva temple (Plates 180-183)

The temple resembles that at Halakaṭṭa in having Citrakhaṇḍa pillars (here fluted) at the nave and cylindrical (but banded) elsewhere (Plate 180). A very alive and impressive Nandi sits in the nave area (Plate 181). The antarāla is flanked by two large Śaivaite door-guardians as at Halakaṭṭa (Plate 182), but physiognomically and in posture detail and stance they differ from, and possess richer ornaments than those parallels. A

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hastihasta-slab showing a Kubēra figure in the profile is embedded in the rubble (Plate 183) and must originally have been at the eastern entry-stair wall of the hall. This temple, too, stylistically seems of the period of the Nāgai temples although there, as at Kuraḷgēri, large female flywhisk bearers occur at the antarāla tōraṇa-posts in lieu of the male door-guardian.

Kallūr, Śrī Basavēśvara temple (Plates 184-191)

The Basavēśvara at Kallūr is a quadruple temple sharing a common gūḍhamaṇḍapa. The entrance, which faces east, has been inserted at the northeastern corner of the gūḍhamaṇḍapa. Corresponding southeast portion has been treated like a raṅgamaṇḍapa's corner, having a rājasēna showing vyāla-fronts and the kakṣāsana above it bears human and divine figures in panels (Plate 185). At least three of the four shrines must have been sacred to Śiva, a skambha-like liṅga in Shrine 1, a sahasraliṅga in Shrine 3, and a normal liṅga in Shrine 2. Inside the fourth shrine today comes to view a Kubēra like figure which in fact may be Yakṣa Sarvānubhūti brought here from the site of some Jaina temple. The external appearance of all the vimānas is identical; each vimāna is divided into karṇa, bhadra with upabhadras, and pratiratha between (Plates 184, 190). The tōraṇas figure in the salilāntara-recesses but without the kūṭastambha and placed over very meagre posts. The adhiṣṭhāna below is Kapōtabandha showing at least two varieties of kumuda, a shrunken tripaṭṭa, and a pointed karṇaka type.

The gūḍhamaṇḍapa has 12 pillars; the four at the corners are all dhārāvṛta or fluted Citrakhaṇḍa and a pair of thin columns between are all plain cylindrical. The Citrakhaṇḍa pillars are gracefully proportioned and their flutings are exceedingly neat (Plate 186). They show a new feature, of having single figures at the jaṅghā and again at the faces of the cubical section of the shaft (Plate 186). The antarālas of the shrines 1, 2, and 3 have those thin cylindrical columns which, with the help of the Brahmakānta pilasters at the ends, support a long-spanned lintel bearing a complex makara-tōraṇa showing Tripuruṣa beneath the compound undulations and also figures of Naṭēśa at the extremities (Plates 187, 188). However, Shrine 3 shows a tōraṇa depicting narratives in the upper row and divinity heads in the lower, also the figures of Bhairava at the extremities and Naṭēśa in the central position.

The garbhagṛha-doorframes are as usual of pañcaśākhā ordering: they show padma as bāhyaśākhā followed by vyāla-, stambha-, vallī (quarter round form)-, and ratnaśākhā (Plate 189). There is of course some variation in the degree of enrichment and other details of the śākhās of different doorframes.

Stylistically, the temple may be dated to the fifties of the 11th century. A highly polished Nandi in the hall is in the Teliṅgāṇa style of the 12th or 13th century (Plate 191). An older, and hence plausibly original, Nandi is lying outside the temple (Plate 190).

Harti, Umā-Mahēśvara temple (triple shrine) (Figs. 52a, 52b, 53; Plates 192-195)

Umā-Mahēśvara at Harti is a triple shrine but with an unusual plan (Fig. 53; Plate 192). The tritala western vimāna has its own closed hall followed by a still larger another closed hall shared by the other two shrines, the hall having an opening façade at the south (Fig. 53). The northern shrine is similar to western but has no superstructure (Plate 192). The western vimāna has kūṭa topped sham-niches at the bhadras and karṇas. Kūṭastambhas are confined to salilāntaras close to karṇas. The kapilī, too, has kūṭa topped false niche. The Kapōtabandha adhiṣṭhāna of the complex has a pratikaṇṭha with uncarved rafters of the intended nakrapaṭṭī. The same is repeated above the kapōta of the entablature. Each śālā of the superstructure of the western vimāna has

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a large nāsikā defined by broad mukhapaṭṭī and the gāḍha in each case contains a divinity figure. The eastern shrine is dvitala and its walls with serried shafts bear no false niches (Plate 193). The gūḍhamaṇḍapa of this western shrine repeats for its walls the elevation of the vimāna. The southern façade of the second hall is graced by two slender Viṣṇukānta pillars and corresponding wall-pilasters of the same order (Plate 194). (The differences in the details of the adhiṣṭhānas of the west and the east shrines can be discerned in Fig. 52.)

Inside the hall the four śālā pillars are akin to (or derived from) the tenth century Noḷambavāḍi type of Śrīkāra pillars, slender, and stand on a square raṅgabhūmikā which additionally has a circular drum above (Plate 195). The other pillars are of the Viṣṇukānta type as at the façade opening and likewise slender. The east wall of this first gūḍhamaṇḍapa, which falls into the second larger closed hall, curiously retains

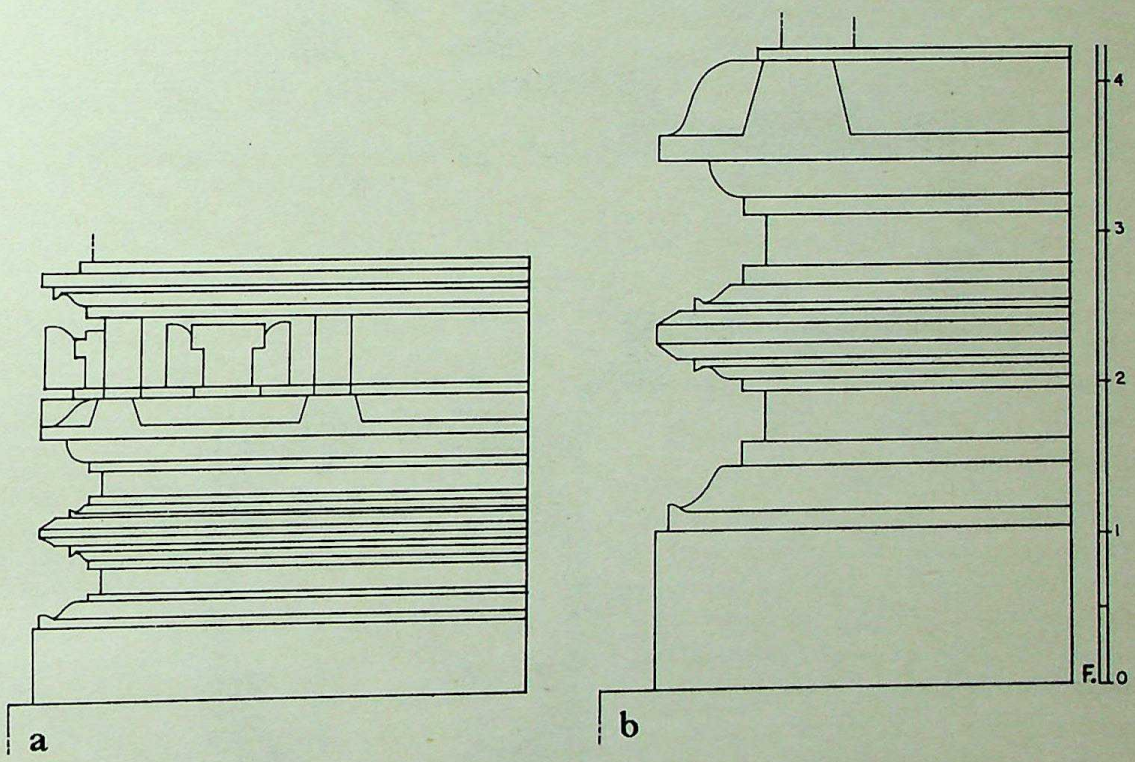

Fig. 52. Harti. Umā-Maheśvara temple, adhiṣṭhānas: a. Western shrine; b. Eastern shrine.

the moulded elevation of the other three sides making it look as though the second hall and the two shrines attached to it were an after thought in planning. However, going by the style, they all look contemporary.

The flat ceiling above the nave of the second hall has a full blown lotus at the centre. The doorframe of the first gūḍhamaṇḍapa is the usual pañcaśākhā, but with a faceted undivided post for the stambhaśākhā. In the dark interior of this gūḍhamaṇḍapa there are four Śrīkāra pillars; a wide antarāla with two Brahmakānta pillars stand at its entry. The garbhagṛha-doorframe somewhat resembles that of the gūḍhamaṇḍapa. The garbhagṛha contains the Śivaliṅga. The northern shrine also has a Śivaliṅga, its pañca-śākhā doorframe, however, has a segmented or superimposed-pot type of daṇḍaśākhā. The eastern shrine has an antarāla and a garbhagṛha enshrining now an image of

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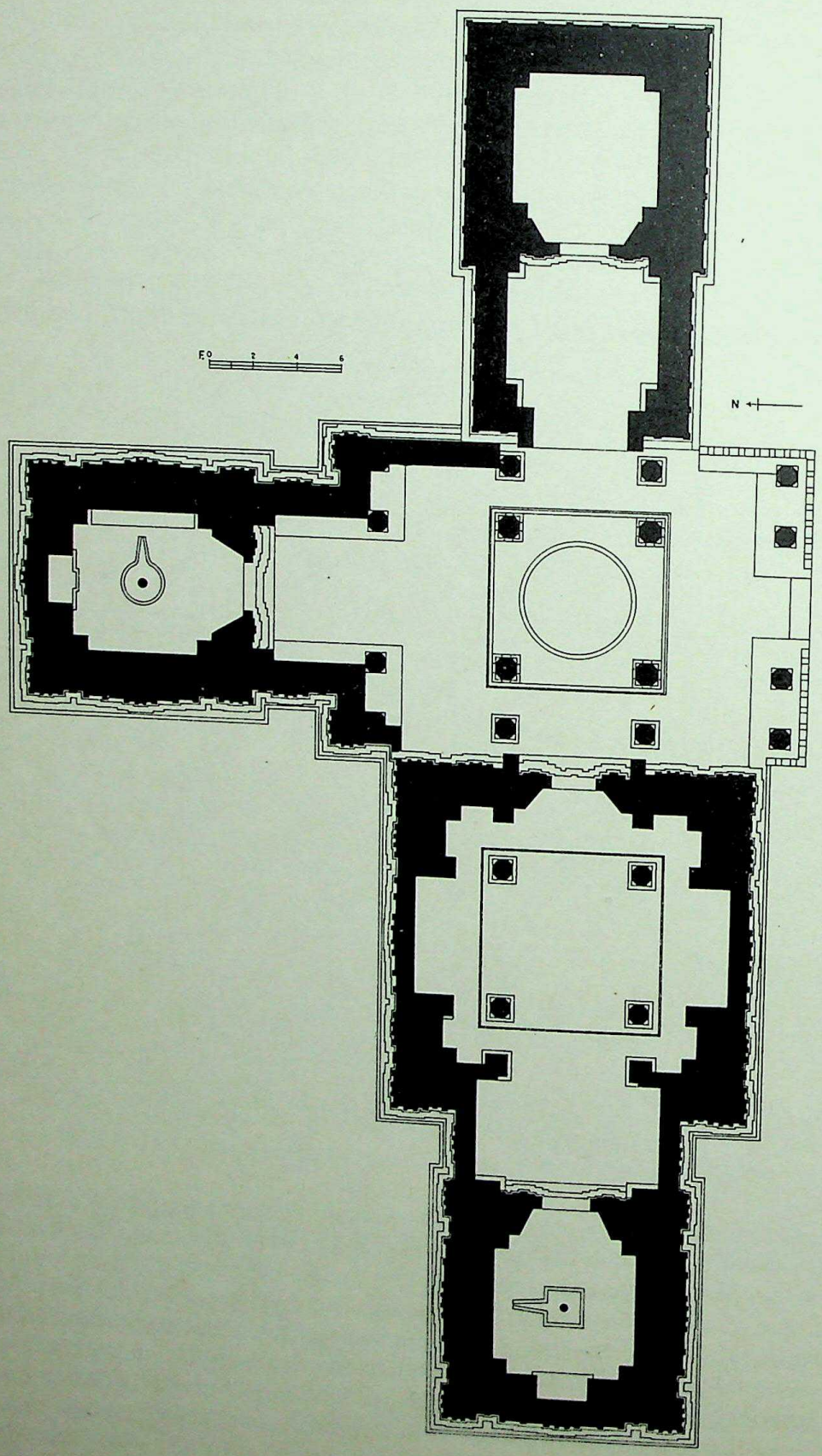

Fig. 53. Harti. Umā-Maheśvara temple, plan.

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Umā-Mahēśvara on a pedestal. A mutilated image of Sūrya inside the second hall may originally have been the rightful deity of the eastern shrine, and the Umā-Mahēśvara image there may have been enshrined in the depression of the west wall of the cella of the western shrine.

While stylistically the temple and the images may not be later than the late second quarter of the 11th century, the workmanship of the figures in particular and that of the exterior wall-niches is not in the best tradition of the period.

Kalkēri, Basavēśvara (Plates 196-199)

As at Kallūr, the building is a quadruple shrine. The four identical vimānas have plain facetings and are without the salilāntara-recesses between the divisions, as at Tambūr (Plate 196). Seemingly, such a wall treatment originated from the Traipuruṣa-śālā temples having plain exteriors and where a larger structure or a group of middling structures in a single composition were to be inexpensively built. The complex of the four shrines sharing a common closed hall has openings at the south as well as north, at the two kapilī-wall junctions of the eastern shrine with a short mukhamaṇḍapa-like arrangement but, excepting for the entry-way door, the portions above the plain kakṣāsana are blocked out.

The four shrines originally contained in the order Śiva in the western, Sūrya (Plate 197) in the eastern, Viṣṇu (Plate 198) in the northern, and Sarasvatī (Plate 199) in the southern vimāna. Today, however, Sarasvatī has been replaced by a slab bearing Nāgarāja with consort. Sūrya has been placed in Viṣṇu's sanctuary (the pīṭhikā there shows Garuḍa figure at its fronton) and the Viṣṇu image (along with Sarasvatī) has been shifted inside the hall. A metallic-looking formalized Nandi is met with in foreground of the eastern cella, facing as it does to the distant western sanctuary of Śiva.

The gūḍhamaṇḍapa has the usual four Śrīkāra pillars, but with much expanded maṇḍi above, the wall-pilasters are of the Vardhamāna order. The western shrine alone possesses antarāla where are found lateral screens crowned with a makara-tōraṇa. The doorframe in each case is pañcaśākhā following the conventions of the metropolitan style but poor in workmanship of the detail. The śākhās comprise padma-mālā-, vyāla-, stambha-, vallī as rinceau (or mithuna instead), and ratnaśākhā. In all cases, Mahālakṣmī figures as the lalāṭa-bimba. Temple may date from the sixties of the 11th century.

Kalkēri, Sōmēśvara temple (Plates 200-203)

This temple with three plain Phāṁsanā vimānas (Plates 200, 201) having a common hall is interesting inasmuch as the western reveals a broader Phāṁsanā structure (Plate 200): it faces east and originally stood singly with a raṅgamaṇḍapa having four archaic and unadorned Śrīkāra pillars of the Rōṇ-Sūḍi type, presumably standing on the hall's śālā-floor, and dwarf Citrakhaṇḍa columns over the parapet-circuit. A donative inscription of the time of Trailōkyamalla Sōmēśvara I, dated A.D. 1053, and the second also of Trailōkyamalla's time but with date part lost, apparently pertain to this early building. The oldest parts of the temple must have been built in or before A.D. 1053 as inferred from the style of those archaic pillars with broad machine-belt like zone above the bell and the overall attenuated contours. The antarāla-tōraṇa of this ancient building, flanked by Kuñjarākṣa class of jāla-grating, is crowned with a stunted tōraṇa with perforated convolutes and Gajalakṣmī in the centre in the blank field: the shrine was sacred to Śiva.

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A third inscription of Bhuvanaikamalla Sōmēśvara II and dated A.D. 1067, came in perhaps when the northern (Viṣṇu) and eastern (Sūrya) shrines were added; the raṅgamaṇḍapa was then enlarged, necessitating re-arrangement of the interior plan. Four Śrīkāra pillars, somewhat polished and more updated in style, were placed on the raṅgabhūmikā of the new śālā (Plate 203). The old Śrīkāra pillars were removed, a pair relocated before the Sūrya shrine and another pair was included in the area of the new southward extension of the all (Plate 202) which is roofed by long slanting slabs (Plate 200). The later Śrikāra pillars at the śālā show alternating large and small pipal-leaves at the bell-bulge. An ingress-way, somewhat deflected toward west, was created at the southern extension (Plate 200); two more openings flank the eastern vimāna (Plate 201). The eastern and the northern vimānas betray more graceful Phāṁsanā (Plate 201).

Probably the whole complex stood on a jagatī-platform now in greater part ruined. One other Phāṁsanā shrine stands at the north-east corner of the main complex (Plate 201). And there is one more in the same general style as the last that stands some distance south of the complex.

Bādāmi, Yellamma temple (Figs. 54a, 54b, 55; Plates 204-206)

Somewhat smaller, but faultlessly articulate, exquisitely shaped, and possibly later by over a decade than the preceding buildings is the so-called temple of Yellamma or Ēllamma in old township on the west bank of the Bādāmi lake. It stands on a raised artificial mound. The proportional relationships of its adhiṣṭhāna, wall, and superstructure are most satisfactory (Plate 204). The definition of the aṅga-masses in this building is clearer due to the salilāntaras done deeper than known in earlier instances. The slender and finely formed adorer-niches have been liberally applied on the wall,

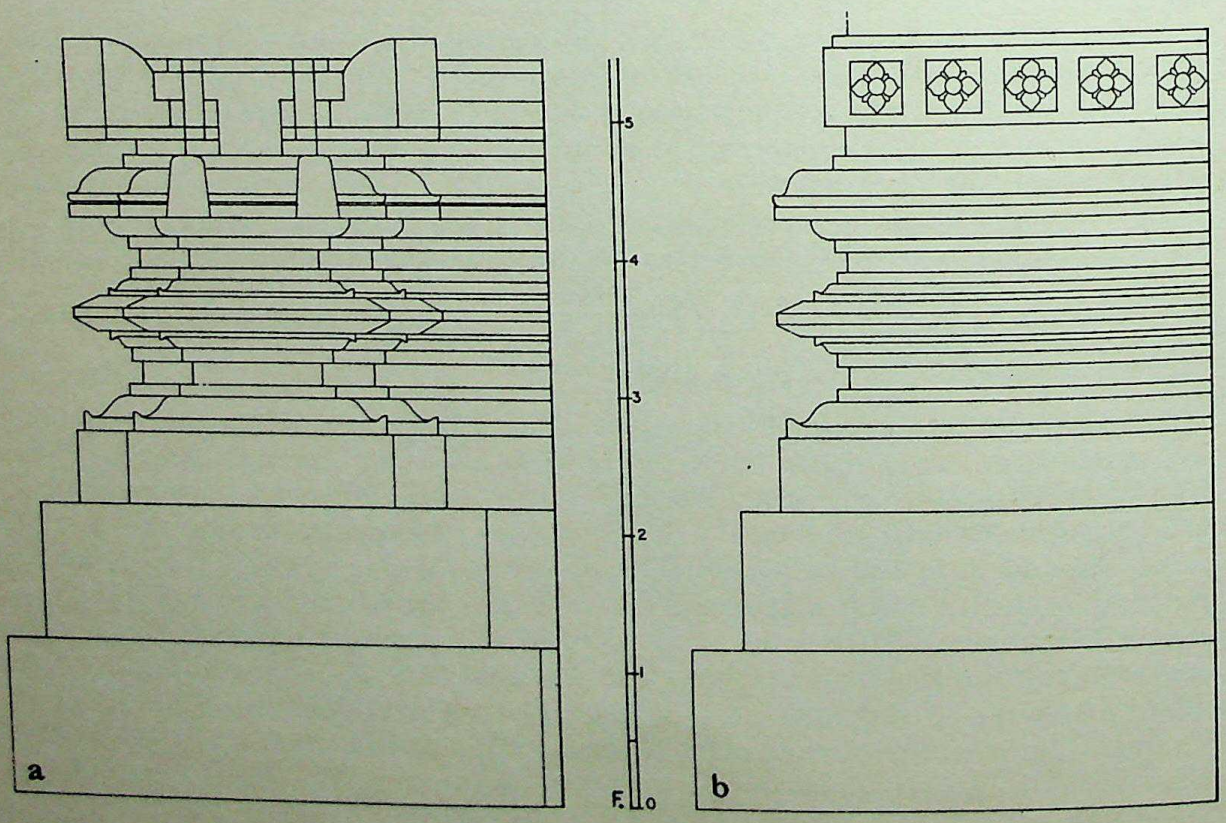

Fig. 54. Bādāmi. Yellamma temple, adhiṣṭhānas: a. vimāna; b. maṇḍapa.

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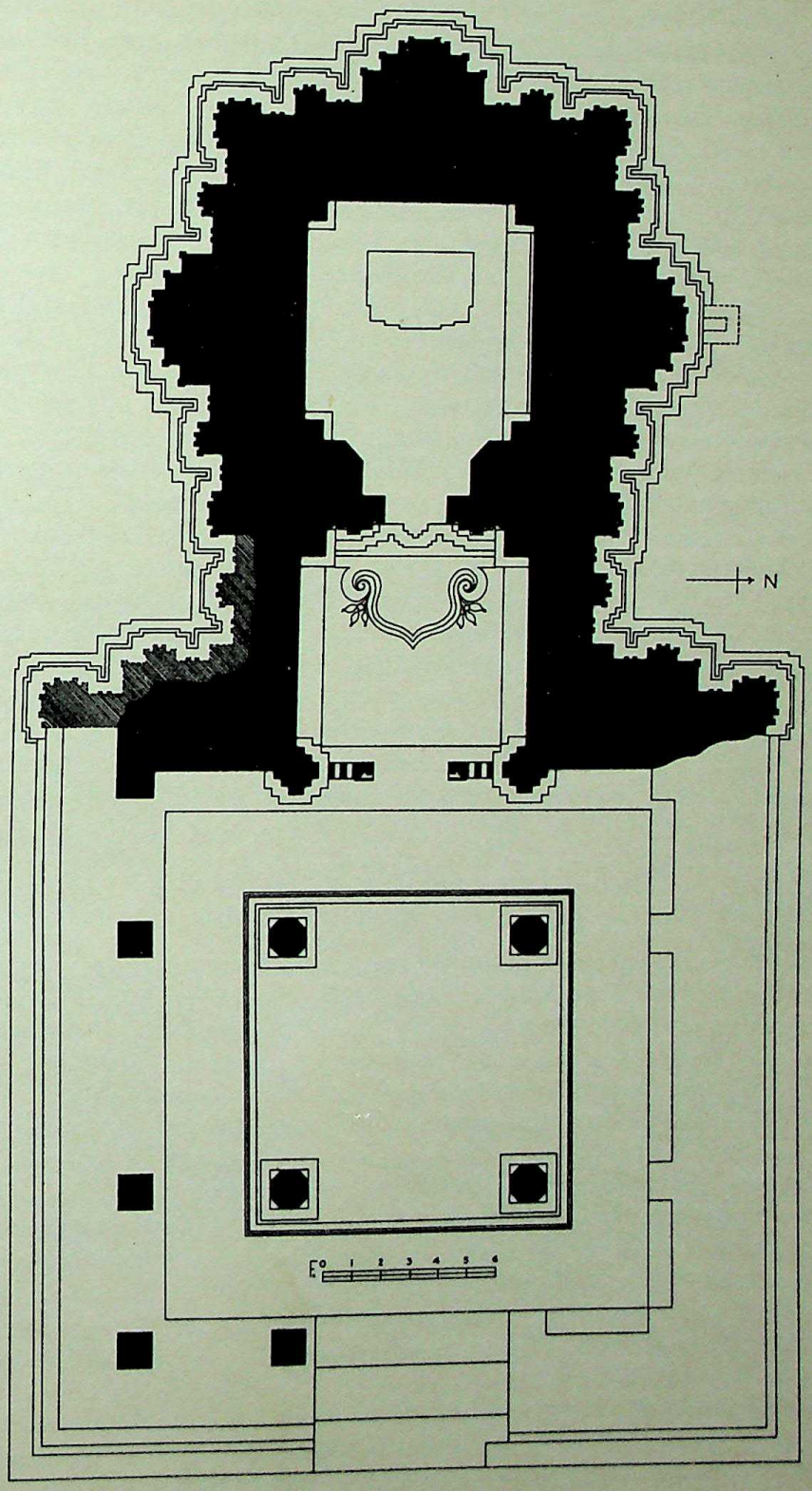

Fig. 55. Bādāmi. Yellamma temple, plan.

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almost everywhere (Plate 204). They heighten as well as brighten the wall-texture as well as actively participate in the rhythm of the surfaces. The stones are well-dressed, well-set; their regular joinery, as in Greek architecture, adds much to the masonic effects. The batter of the superstructure cannot be better just as the gradation of the diminishing stories is unequalled. The kūṭas, nāsīs, and śālās here are doubtless more schematized; but the total and perfect integration of elements as noticed here has not been frequently achieved in other examples, early or late. The nāsīs are now strongly related to, and seem organically to blend with, in fact belong to the "body physique" of the superstructure, neither too assertive nor too self-effacing. Śikhara's form is neat and is in tune with the superstructural contours as well as with the total shape of the vimāna. Though without the fuller carving of the superstructural members, the building surprisingly looks balanced because of its perfect architectonics. The temple in point of fact exclusively uses tectonic shapes and motifs as ornament and relies for effects on the principles of their absolute harmony and equilibrium. Its austere elegance compensates its lack in ornamental enrichment. One notices here the perfect enunciation of the principles of a high grade Vēsara building in its pristine nudity and hence unencumbered and unobtrusive purity. It is a building of unmatched clarity in the whole domain of the earlier phase of Cālukya architecture. It unquestionably is a nobler building even when it possesses no ostentation of a royal foundation. Its hall (which was of a raṅgamaṇḍapa-type) must have been a model in chasteness of design: regrettably, it is very ruined (Fig. 55). Its powerfully shaped surviving Śrīkāra pillar of a little unusual treatment for its upper section (Plate 206), and the surviving parapet pillars, whose patterning of the middle section (Plate 205) seemingly derives from the pillars in similar situation in the main Koṇṭigūḍi group no. 2 and 4 at Aihoḷe, is also effective without being too severe. The antarāla-jāla's pattern looks as though rendered after a textile design (Plate 206). (The adhiṣṭhāna of the vimāna and of the hall are illustrated as Figs. 54a, 54b. The bland nakrapaṭṭī of the vimāna is replaced by a puṣpapaṭṭī in case of the maṇḍapa.) The temple may have been built late in Sōmēśvara's régime.

Bādāmi, Mallikārjuna temple (Figs. 27c, 56; Plates 207-209)

This Catustala temple stands at some distance east of the Jambūliṅga temple of the Calukya times (A.D. 696). The Mallikārjuna's vimāna has karṇa, pratiratha, and bhadra as aṅgas in the plan (Fig. 56). The adhiṣṭhāna (Fig. 27c) is somewhat later in form than the earliest temples of this phase but, like them, carries no ornament. The space between the wall-shafts are relieved by sham-niches crowned with graceful Drāviḍa-kūṭas (Plate 207), even in the salilāntaras as in Gadag's new Trikūṭēśvara temple to be discussed soon after. The nāsikās in the śālās and the hāras are rounder with smaller and perfectly circular gāḍha-area (Plate 208). In this respect this type departs from the earlier instances. The decoration in the superstructure (Plate 208) is sparse. The crowning śikhara is very shapely and had it not been for other advanced formal features, would have gone without question for a date early in the 11th century. The kalaśa seems original. The temple's superstructure and the general bearing recall the Mallikārjuna temple at Sūḍi, though it lacks its vigour, finish, and excellence of articulation of the total mass.

The gūḍhamaṇḍapa repeats the decorative scheme of the vimāna but for a large niche with an awning crowned with a detailed and complete model of a vimāna at the bhadras (Plate 207). The sham-niches in cadence bring about a graceful rhythm on the otherwise austere walls of the hall.

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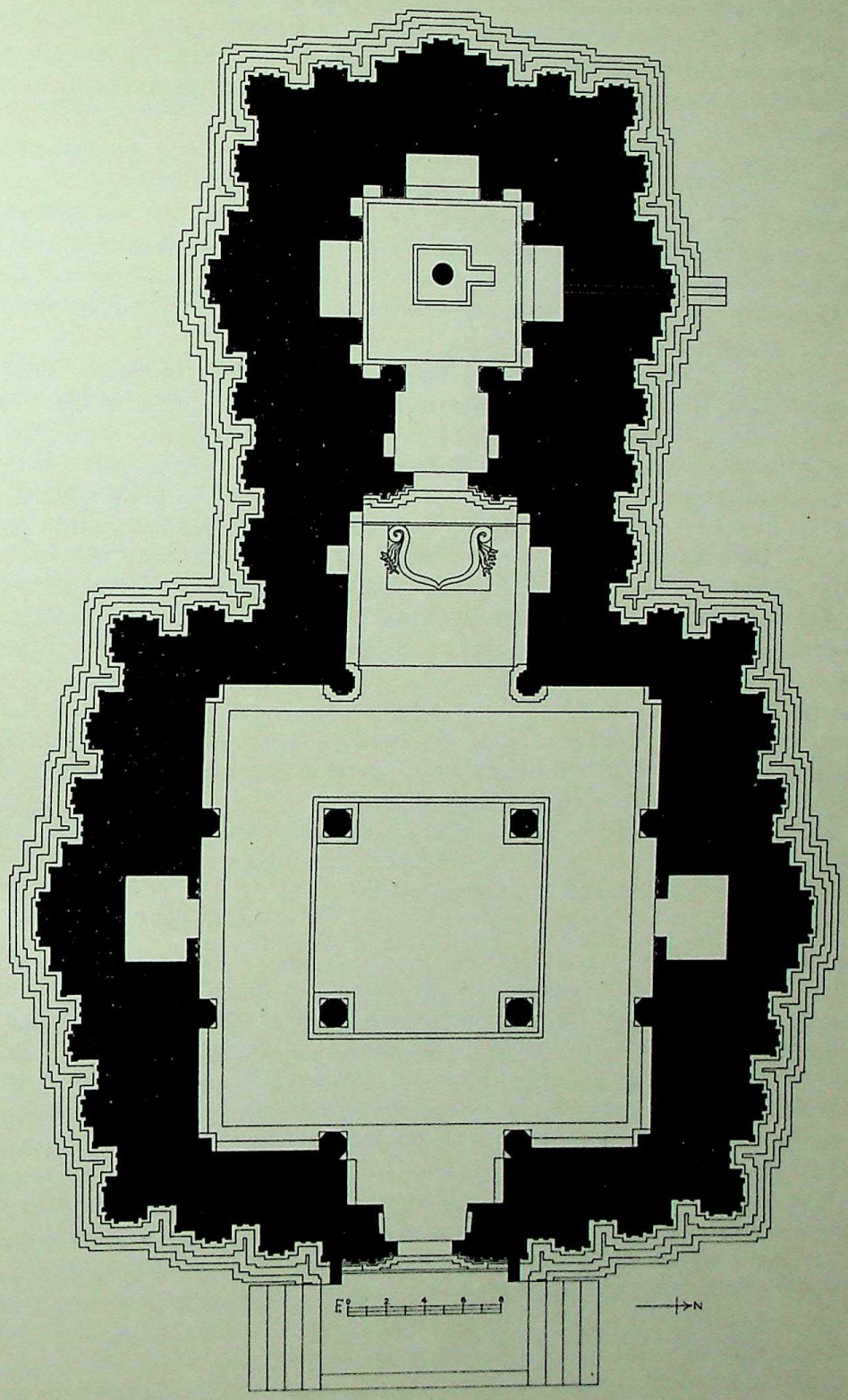

Fig. 56. Bādāmi. Mallikārjuna temple, plan.

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The aṣṭaśākhā doorframe of the gūḍhamaṇḍapa has two daṇḍaśākhās (of the superposed pots type but not archaic as in more ancient examples) with no figures at the pēdyās (Plate 209). The lintel, however, shows powerfully done Nāgara like five tilakas. Compared, however, to the Yellamma temple, the Mallikārjuna, though larger, looks somewhat clumsy and uninspiring. The temple may perhaps date late in Sōmēśvara I's reign.

Mukkunda, Īśvara temple (Plates 210-212)

The existence of at least five temples is indicated in the inscriptions in this ancient town: Sōmēśvara, Sōmaliṅgēśvara, Pāpanāśēśvara, Kapilēśvara, and Murāri. Of these only one, now called Īśvara temple, exists. The inscription of A.D. 1066 referring to the Sōmēśvara temple may have meant this one, since its style seems to accord with that date.

The temple has a vimāna of considerable formal beauty by virtue of its fine relative proportions and good elevational composition involving simple but effective elements and the sophisticated overall articulation and play of its masses (Plates 210, 211). The adhiṣṭhāna has prati-kaṇṭha showing bosses for the makara-heads. The subhadra of the bhadra and the karṇa show kūṭa topped niche motif between the delicate and tall wall-shafts; but, strangely, in lieu of being inside the salilāntaras, the kūṭastambhas (bearing the Nāgara Latina kūṭa) are shown on the pratirathas. The salilāntaras display tōraṇa-bearing symbolic, thin, and very shallow sham-niches as at the Kallūr temple. Alone of the three walls the southern one bears figures, particularly at the bottom of the pratiratha and karṇa-niche as well as the connected salilāntara-depressions; but all of these are located in the section proceeding toward the kapilī side; these include Viṣṇu, some other deity (Śiva's form ?) and three apsarases between them in the depressions (Plates 211, 212). (A divinity figure, presently mutilated, also figures at the southern face of the rear karṇa.) The style of the figures accords with the third quarter of the 11th century.

The hall starts as a gūḍhamaṇḍapa but progresses further on as a squarish raṅga-maṇḍapa rising from a Mañcabandha adhiṣṭhāna. The pillars are slender Citrakhaṇḍa and Rucaka with plain cutting but no ornament.

Aṉṉigēri, Jaina Basadi (Plates 213, 214)

The Jaina temple, originally founded in the mid tenth century by the famous Jaina noble Gaṅga Perumāṇḍi, was burnt down by the Cōḷas as stated in the inscription of A.D. 1071. Of this early building only the fragments of the Ṣaḍaṅga-Vēdibhadra upapīṭha and the Kapōtabandha adhiṣṭhāna still remain at the totally renovated, now plain and white-washed, east façade. The other notable surviving piece of that period at this temple is the pair of hastihasta-banisters of great beauty preserved at the eastern stairway of the closed hall (Plates 213, 214). They show a gajākrānta-siṁha in the profile with fine gandharva figures in the vine-loops above that motif. From the mouth of the lion emerges a massive but gracefully curving and vivid looking nodular liana-stem. These hastihasta slabs are among the few most beautiful instances of the medieval sculptural and decorative art of Karnataka.

Hāvēri, Āñjanēya temple (Plate 215)

The vimāna has no aṅga-vibhakti; a simple Kapōtabandha adhiṣṭhāna supports plain walls which are relieved by a medial band. The entablature mouldings are meagrely decked out. The superstructure is absent. The closed hall has four Citrakhaṇḍa pillars of no particular distinction. It is the pair of the hastihasta-banister slabs showing

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forcefully carved thick vine-loop containing "kari-kumbha-vidāri" motif (Plate 215) which is aesthetically of consequence. (It may perhaps have been brought here from some earlier structure.) It shows generic relationship to the hastihasta of the Jaina temple at Aṇṇigēri (Plate 214) and may date from early 11th century A.D.

Muḷgund, Jaina temple, hastihasta-banister (Plate 216)

The banister-slabs are partly buried. The profile is filled by a prominent vyāla figure emitting the trunk-shaped coping. The space between is filled by a piece of ample and gorgeous kāmalatā-liana. A bāla-vidyādhara figure rides over the back of the vyāla. The banister stylistically seems later by a few years than the preceding instance.

Baḷḷigāmve, Sōmēśvara temple (Plate 217)

The building perhaps was a Jaina temple which existed in A.D. 1048 and may have been the foundation that had belonged to Keśavanandi aṣṭōpavāsi Bhaṭṭāra referred to in an inscription of that date. Its exterior is a plain rectangular structure. The notable part is the hastihasta-stairway which translates the metaphor of "hastihasta" into a reality of a graceful pair of elephants (with riders), the curving trunks of the animals merging into a massive loop as though of a giant forest climber. The stairway may have been built in or before A.D. 1048.

Baḷḷigāmve, Jayanti-prabuddha vihāra (Plates 218-221)

A temple by this name to Buddha was built by Rūpabhaṭṭaya in A.D. 1065. The building has totally disappeared, possibly during the Vīraśaiva onslaughts on Buddhist (and Jaina) foundations in the latter half of the 12th century. A few relics of the vanished vihāra include a door-lintel (Plate 218) showing Tārā, Avalōkitēśvara, Buddha in earth-touching posture, Mañjuśrī and Prajñāpāramitā (Plate 218). Also two figures of Tārā (Plates 220, 221), one beheaded, the other better preserved but more or less less in hard style (probably caused to be made by Nāgiyakka, wife of Hampa Seṭṭi in A.D. 1067) and a fine Avalōkitēśvara or Lōkēśvara, beheaded (Plate 219), survive.

Trend B: Metropolitan style

The temples so far discussed were built of ordinary local varieties of sandstone. And the authors of the temples largely had employed the rural style, although here and there shapes and motifs occur which parallel to what was contemporaneously appearing (or soon after to come) in the metropolitan centres as well as at the sites which came under their strong influence. What made possible and revolutionized the look, feel, and quality of the buildings was the employment of the so-called soap-stone or pot-stone of metamorphic origin, often polychromic, thin grained and smooth, somewhat like marble and capable of receiving a high degree of finish and surface polish wherever needed. The stone enabled the carvers to introduce and experiment with richer, finer, and subtler ornamental details, also with considerable under-cutting as well as genre that recalls the craftsmanship of the goldsmith and silversmith. Also introduced among the decorative features were the figure-bearing panels between the makaras of the nakrapaṭṭikā both in the adhiṣṭhāna and above the prastara, and sometimes of the cakravākamālā beneath the upper kapōtapālī. Besides the Drāviḍa and the Nāgara, also Bhūmija and Vēsara grace as turrets of the walls' sham-niches and recesses' stambhikās. The superstructure, wherever present, is usually tritala (and catustala in case of larger temples): their components — kūṭa, śālās, and their (as well as kapōta's) nāsīs are well-delineated and crisp; and all these members often possess

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elaborate and finely done detailing. A new feature introduced in a few cases in this Trend is the wall-pilaster at the pratiratha (as also at the kapilī); this was going to meet with increasing favour in the Phase II of the style. The kūṭastambhas with tōraṇas are now a regular feature just as they are further refined and have more gracefully details. Raṅgamaṇḍapa occurs with greater frequency and their columns reveal many sophisticated and highly finished varieties including Śrīkāra, Bhadraka, Viṣṇukānta, Indrakānta, pointed-star, and their complex variations. The doorframes of the hall as well as the sanctuaries display greater detail, betray high level of craftsmanship, the śākhās continued to be typologically the same, done also in the same order as in the preceding instances but sometimes increase in number and everywhere they are opulent in feeling. The centres of the first phase of the High Medieval style are Śirvāḷ in the Mānyakhēṭa area, Lakkuṇḍi, Gadag, and Aṇṇigēri in the Beḷvoḷa country, and Savaḍi in the Rōṇ tract. Of these centres Lakkuṇḍi is the most significant both in qualitative and quantitative terms.

Śirvāḷ, Nandappa group, Munīśvara (temple 13) (Figs. 57, 58; Plates 222-226)

Several buildings which follow this trend in this period are royal-looking and reflect decorative pretensions (and sometimes scale) not met with in Trend "A". One of the earliest to encounter in this series is the Munīśvara (temple 13) in the Nandappa group at Śirvāḷ. This is a very large building situated neighbourly to the south of the late Rāṣṭrakūṭa temple at the same site (*EITA*, Vol. I, Pt. 2. plate 491), bearing also some formal and stylistic kinship with the latter building.

The temple consists of two parts, the vimāna and the gūḍhamaṇḍapa with a laterally two-doored antarāla connecting the two, a typical local convention previously met with in the buildings of the Rāṣṭrakūṭa period. It faces west (Fig. 58).

The vimāna proper has conspicuous aṅga-divisions such as karṇa, pratiratha, and projecting bhadra with graded upabhadra and subhadra proliferations. The karṇa,

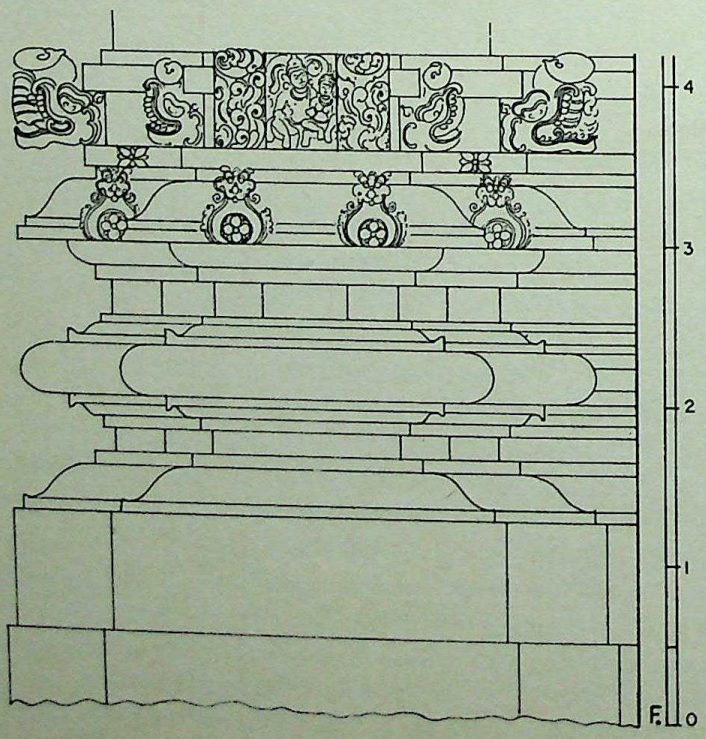

Fig. 57. Śirvāḷ. Nandappa group, Munīśvara (temple 13), adhiṣṭhāna.

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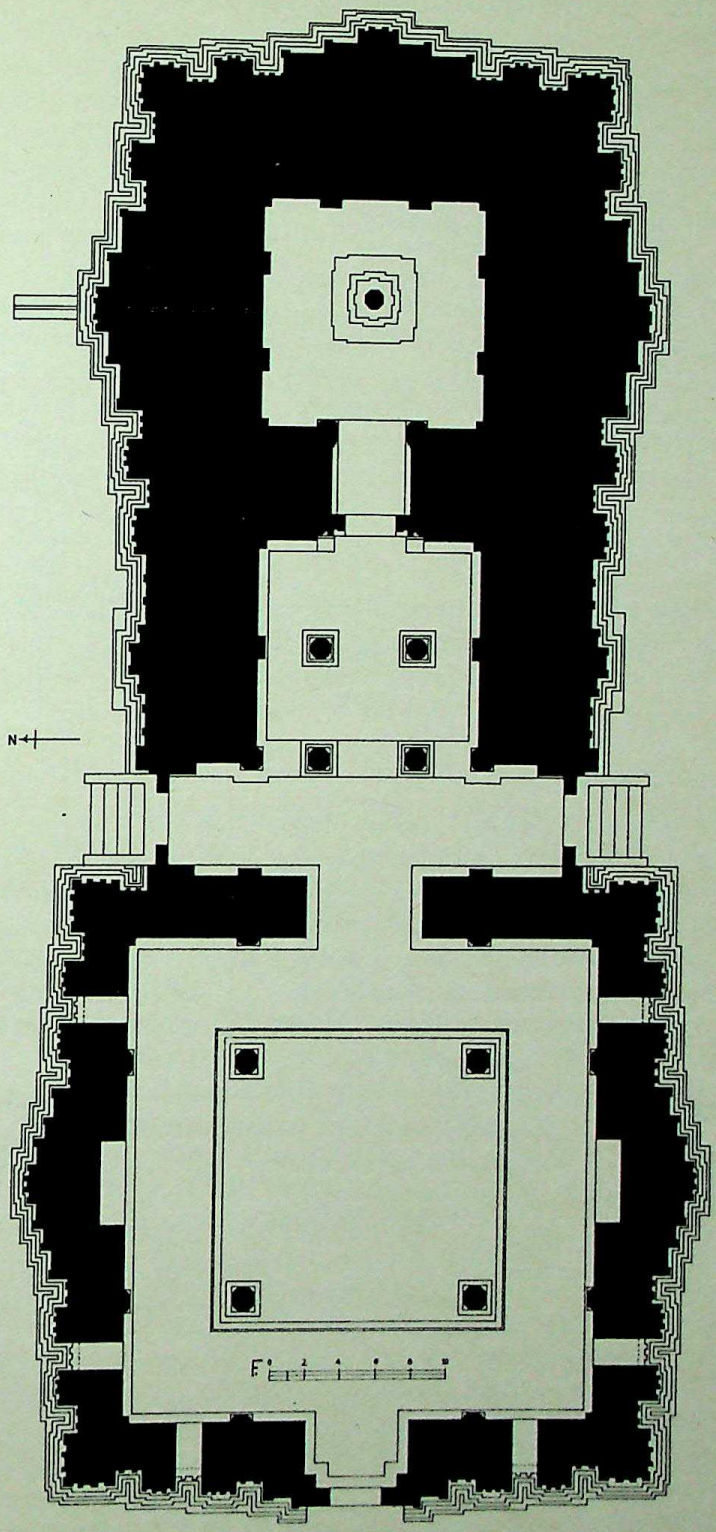

Fig. 58. Śirvāḷ. Nandappa group, Munīśvara (temple 13), plan.

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pratiratha, and subhadra show tall, narrow, sham niches with Drāviḍa-kūṭa tops of a single variety, while the salilāntaras have still narrower and taller niches with no superstructural or pedimental adornment. The gūḍhamaṇḍapa, which is somewhat larger (Plate 222), has wider bhadras with one more proliferation, a pratibhadra, and also an additional pair of auxiliary upabhadras at the north and the south wall. But in other respects, the wall treatment is very similar to that of the vimāna.

What is significant in this temple is the treatment of its Kapōtabandha adhiṣṭhāna (Fig. 57), particularly the presence here of makara, vyāla, lion, elephant, and divine and semi-divine figures such as Naṭēśa, Kāmadēva, gandharva couples, the so-called Lajjā-Gaurī or shameless goddess, and small tableaux showing a lion hunting an elephant etc. (Plates 223, 224); these occur in the prati-kaṇṭha portion as is noticeable also in some late Rāṣṭrakūṭa buildings at several places including Śirvāḷ. A fine praṇāla (with conspicuously "laughing" makara) is inserted in the northern bhadra base of the vimāna. (The makara figures, even in the adhiṣṭhāna's prati-kaṇṭha, seem as though laughing. This will be a feature persistingly met with in the next phase of development as well.) Small, narrow, rectangular jālas have been inserted here and there, which are of simple, wooden, geometric, or floral or Gūlika type showing an apsaras-damsel within the perforation. The doorframe of the hall is plain. Inside, at the nave, are four fluted Citrakhaṇḍa columns (Plate 225). (The form of the Citrakhaṇḍa columns in the Kallūr temple, Plate 186, seemingly is related to the type here.) Two posts carry a tōraṇa with Tripuruṣa figures between the loop-crests (Plate 226). The garbhagṛha-doorway is dviśākhā and inconsequential. Those two inserted in the kapilī-walls have a little carving, the figures at the pēdyā are in the style of late tenth century.

Baḷḷigāmve, Nīlakaṇṭhēśvara temple and adjacent shrine complex (Plates 227-229)

The oldest extant shrines at Baḷḷigāmve are on the bank of a pond located to the north of the village. The small, square, and very plain Nīlakaṇṭhēśvara temple has a fine pañcaśākhā doorway (Plate 227) showing the external-most or bāhyaśākhā of the parṇa variety, fused with which is a mālāśākhā, followed in order by patra-, stambha-, patra-, and ratnaśākhā. The figures at the śākhā-bottoms show Naṭēśa, apsarases, and pratihāras, the latter placed in the stambhaśākhā (Plate 228). Gajalakṣmī is at the lalāṭa. The chaste — as yet seeming non-metallic — śākhā decorations and the general style of the figures point to late tenth and early 11th century for the temple's founding. There are two other temples in the nearness, likewise plain, partly ruined, and apparently of the same date, the archaic sparsely decorated column of one of the two shows effectively embossed leaf-like designs (Plate 229).

Bāgaḷi, Kallēśvara temple, doorframe (Plate 230)

The gūḍhamaṇḍapa of this late Rāṣṭrakūṭa temple received a highly ornate saptaśākhā doorframe (Plate 230) in early Cālukya period. The śākhās are padma-mālā-, vyāla-, bhūta-, stambha (superimposed-pot type with ghaṭapallava above), mithuna-, nāga-śākhā (unusual), and ratnaśākhā. Beside the male door-guardians below the stambha-śākhā, the other figures are female attendants, all in good very early 11th century workmanship. A prominently carved figure of Lakṣmī with well-delineated elephant figures preside at the tutelary block. The workmanship of all śākhās is commendably good. Above the doorway occurs a chādyakī-rooflet and further above a lintel-bearing five large panels containing Gaṇapati, a dancing figure, Naṭēśa (in the central position), a female figure, and Śiva-liṅga. The terminals of the lintel show large leaping lions. The overall appearance reflect a well-balanced composition with high quality carving.

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Lakkuṇḍi, Siddharāmēśvara temple (Fig. 59; Plate 231)

Lakkuṇḍi, ancient Lokkiguṇḍi, was an important agrahāra town in the early phase of the Cālukyan times. It possesses seven Śaivaite shrines, a gorgeous kuṇḍa and four Jaina temples; of these, excepting two Jaina temples, all were founded in the better decades of the 11th century.

The Siddharāmēśvara is the smallest and the simplest of them all. The vimāna is ēkāṅga (Fig. 59), having thus no aṅga-vibhakti or bay- proliferations. The base consists

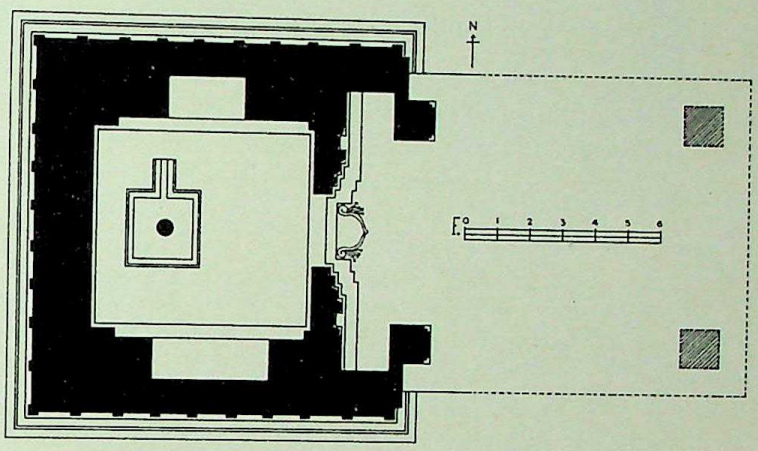

Fig. 59. Lakkuṇḍi. Siddharāmēśvara temple, plan.

of two mouldings, a tall vapra-plinth and a highly flexured but steep kumbha, indeed an unusual type for an adhiṣṭhāna which will be again met with at this site. The wall is relieved by the usual, decorative, slender, and sham shafts, eight between the cantoned corner ones (Plate 231). The inverted laśuna of the shafts still shows the archaic, though thinly done, leaf decorations. The superstructure, which originally may have had two talas, preserves only one; the kūṭas and śālās seem to fuse with the hāra and hence seeming less distinct, a trend which becomes stronger in the subsequent buildings; this tendency in fact helped the medieval Karṇāṭa-Drāviḍa buildings in decisively departing from the previous, more emphatically Dravidian and in evolving the truly Vēsara form.

The temple has lost its porch. It may be dated early in the first quarter of the 11th century; though a simple building, it does show certain specific traits of the local Lakkuṇḍi idiom of the Karṇāṭa-Cālukya style, in wall-shafts, and in nāsī forms in particular.

Lakkuṇḍi, Sōmēśvara (Sōmanātha) temple (Plate 232)

The dvitala vimāna (Plate 232) has almost the same type of adhiṣṭhāna as the Siddharāmēśvara; but on plan it shows the bhadra (with upabhadra) and karṇa divisions; at wall-points it also has the customary sham-niches with Drāviḍa-kūṭa tops. The laśuna of the wall-shafts shows two types of leaf-decorations, drawn from, or showing progenial affinity with, and also proximity in time to, the Aihoḷe-Sūḍi types. The superstructure has an upper floor; but the śikhara, as in the case of the Siddharāmēśvara temple, is gone. The nāsīs, the bosses of the nakra paṭṭī, and of the nāsīs of the kūṭas and śālās have been left uncarved.

The temple has a gūḍhamaṇḍapa, its exterior wall-facing lost at most parts. The Śrīkāra pillars inside has the usual archaic leaf decoration on its "inverted lotus" or

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bell member, which connects it with the late tenth and early 11th century buildings of Type "A".

Lakkuṇḍi, Virūpākṣa temple (Figs. 60, 61; Plates 233-237)

A building somewhat similar to Bāgaḷi's main temple (Rāṣṭrakūṭa) in size and general treatment (Plate 233), but otherwise simpler, is the Virūpākṣa temple. It is perhaps the earliest among the existing buildings in the village and may have been the chief Śaivaite temple of the township in that age. The adhiṣṭhāna (Fig. 60), though of older

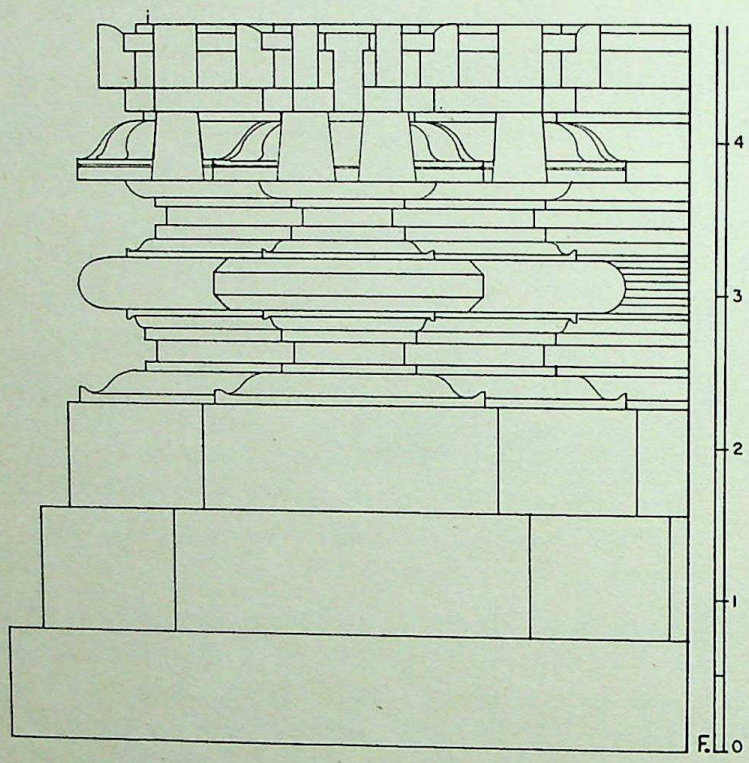

Fig. 60. Lakkuṇḍi. Virūpākṣa temple, adhiṣṭhāna.

type, seems a little later than the Bāgaḷi predecessor. In plan there is also that typical bhadra with subhadra and upabhadra sub-divisions for the central part (Fig. 61). And also applied are the kūṭa top false niches at bhadra and karṇa parts. In the salilāntara-recesses near the karṇa, there is one such additional kūṭa top niche at either end (Plate 234) as in the case of the gūḍhamaṇḍapa of the Nāganātha temple near Mahākūṭa. The superstructure is missing or was never constructed. The rafter-end bosses above the kapōta, like those in the adhiṣṭhāna, have been left plain.

The kapilī-wall shows a new element, of having a multi-faceted large pilaster in bold relief (Plate 235), a feature that seems precocious here but becomes more fashionable in the temples of the following decades. The gūḍhamaṇḍapa wall (its rathas, unlike those of the vimāna, undifferentiated) at each end shows four kūṭa-niches, each progressively diminishing in width (Plate 233). At the bhadra-point is a single niche, this part is distinguished by leaving the two adjoining sections *sans* niches. The wall-shafts are still a little broad and heavy, an atavistic trait looking back to the preceding Rāṣṭrakūṭa phase. The gūḍhamaṇḍapa has four pillars with a shaft that possesses an archaic inverted octagonal bell below an octagonal belt and polygonal circular shoulder (Plate 236). The shaft shows the adornment of maṇibandha and festoons above. The corresponding wall-pilasters are derived from the Rāṣṭrakūṭa prototype (Plate 236). The antarāla is entered through a makara-tōraṇa (Plate 237)

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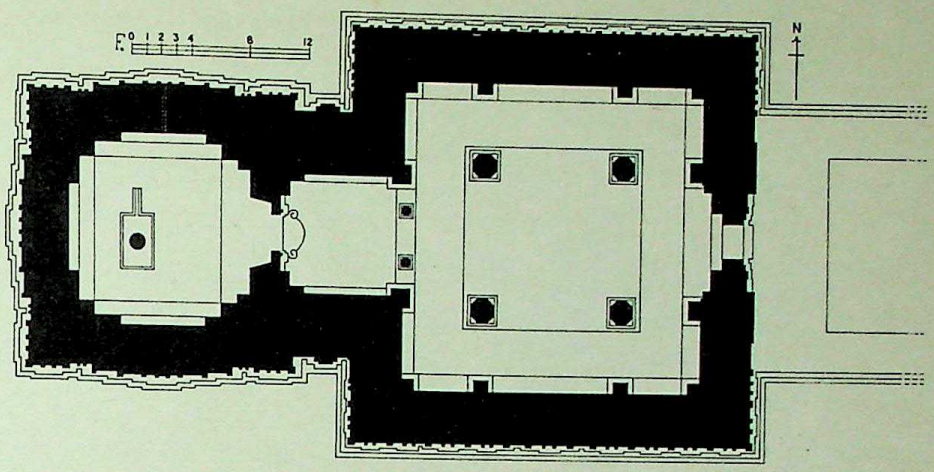

Fig. 61. Lakkuṇḍi. Virūpākṣa temple, plan.

which seems to derive from the prototypes in the Jaina caves at Ēllorā of the ninth century but near at hand from the Śirvāḷ precedents. Its two thin posts, curiously, differ in typology, the left one carries a ghaṭapallava member below the laśuna-shoulder. The śākhās of the pañcaśākhā doorframe of the garbhagṛha are narrow. They are in order padma coalesced with mālā-, indistinct vyāla-, stambha-, pramathaśākhā as peopled scroll (quasi-rinceau), and ratnaśākhā. The śākhās have the usual motifs and figures of the late tenth century. The temple, though foreshadowing one or two features of the following phase, still has been wholly done in the late tenth century tradition, though its date could be in the first decade of the 11th, in Satyāśraya's period.

Lakkuṇḍi, Great Jaina temple (Figs. 62, 63; Plates 238-246)

Another building, not much elaborate in terms of ornamentation but otherwise in the same style as the preceding two at Lakkuṇḍi, is the imposing east-facing Jaina temple on the western outskirt of the village. It apparently was founded in A.D. 1007, by the pious Lady Attiyabbe *alias* Dānacintāmaṇi Attimbbe, wife of the Daṇḍanāyaka Nāgadēva, the year in which Cālukya king Satyāśraya presented the golden kalaśa-finial for the temple. The temple consists of three components — the vimāna, the gūḍhamaṇḍapa and a large mukhamaṇḍapa of the raṅga class (Fig. 63). It was surrounded by a prākāra having a dvāramaṇḍapa inserted at the east.

The vimāna-plan shows karṇa and bhadra with a pair of upabhadras or auxiliary proliferations (Plate 238). The Pratibandha adhiṣṭhāna (Fig. 62) has decorative vyāla-makaras in the prati-kaṇṭha part, a feature earlier noticed in the west-facing temple in the Jaina group in Aihoḷe (Cousens No. 39) as also in Śirvāḷ (Nandappa group), though the figural panels of the former two are here absent. The walls at the karṇas as well as the subhadra of the bhadra have adorer-niches with Drāviḍa-kūṭa tops. The salilāntaras show the usual kūṭastambha motif with tōraṇa in high relief above and with intricate detailing. The prastara, as is usual in the prati-kaṇṭha section, is ornamented with discretely placed makaras, vyālas, and panels in central positions, the latter containing Yakṣas and Yakṣī figures, and hamsas, cakravākas, siṁha figures, etc. in central panels. The corona above consists of hāra proper and its kūṭas and śālās, each of which is having foliage ornament on the curved back-ends and a prominent central nāsī. The

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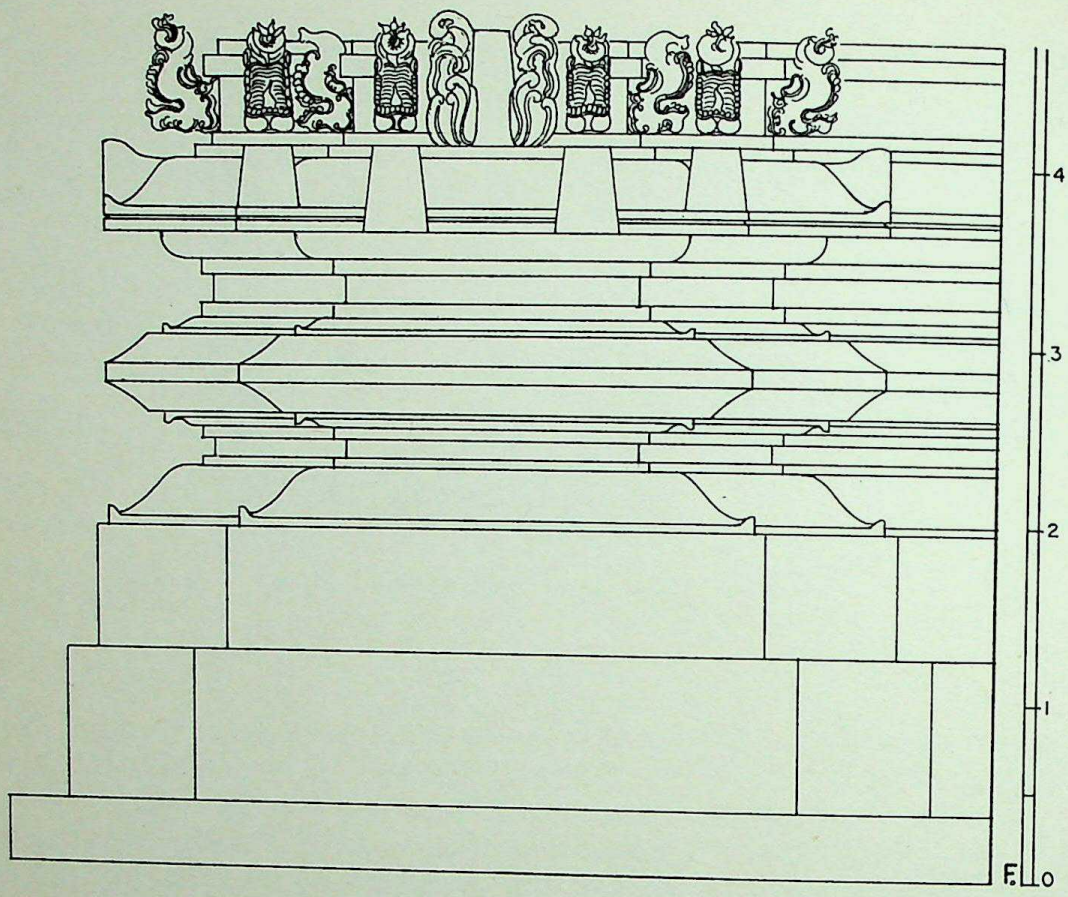

Fig. 62. Lakkuṇḍi. Great Jaina temple, adhiṣṭhāna.

nāsīs of the kūṭas and śālās show seated Jina figures, and those of the hāra, Yakṣa Sarvānubhūti, the latter noticeable earlier in Noḷamba buildings at Nandi as a Nidhi figure.

There is no regular superstructure; instead, there is a sur-temple or high-temple placed above the very thick walls of the garbhagṛha, with its own walling (and also superstructure) as has been partially available in the Rāṣṭrakūṭa Jaina temple at Hallūr and at Paṭṭadakal. This sūr-temple is tritala, having walls graded with pilasters, but not differentiated by "dala-vibhakti". (There is some irregularity in the regression-alignment of the components of the superstructure, the lateral bhadras being out of the axis of the bhadras of the lower temple.) The śikhara is square and lightly indented. The kalaśa is original but (a few decades ago) tempered with. There is, at this upper floor, also an ardhamaṇḍapa and a śukanāsa to top it.

The gūḍhamaṇḍapa possesses in its plan a pratibhadra-bay which accounts for its broader dimensions but its adhiṣṭhāna (and also the wall and the hāra-corona) are treated the same way as of the vimāna. (In the subhadra at the south wall there once was a jāla-screen as in the kapilī-wall; however, today large blank aperture comes to view instead; Plate 239.) The interior has four archaic-looking and unadorned Citrakhaṇḍa pillars in the centre with plain belts between main cubic members. The typology of the pillars reflects, and is in accord with, the period of founding. The pañcaśākhā doorframe of the hall (Plate 242) shows intricately carved padma-mālā, next the śākhā exhibiting small vyāla figures set in vine-loops, then a round stambha-śākhā with entwining kāmalatā followed by a bhūtaśākhā with bhūtas in climber's loops and finally the ratnaśākhā. The carving has been deeply undercut and is one of the early instances of the plateresque style (Plate 243) for which medieval Karṇāṭa is so

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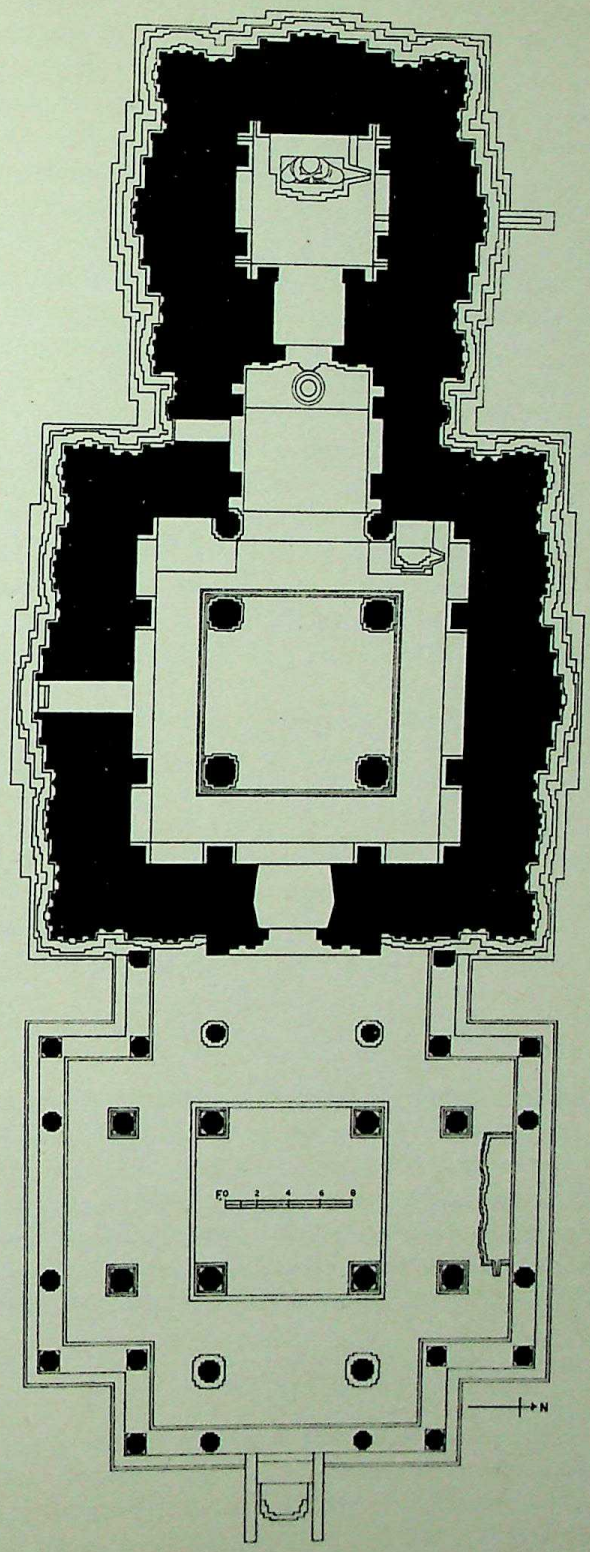

Fig. 63. Lakkuṇḍi. Great Jaina temple, plan. (After H. Cousens.)

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famous. The pēdyā figures, which include Rati and Kāmadēva, are in the early 11th century mould. The Abhiṣēka-Lakṣmī graces the lalāṭa. Above this is a grāsa-kiṅkaṇikā band surmounted by a miniature awning underpinned by a haṁsāvalī. The garbha-gṛha-doorframe is also pañcaśākhā having padma-mālā, vyāla-, stambha-, bhūta (in loops)-, and ratnaśākhā. Jina in Glory presides at the lalāṭa. A parṇa-mālā-paṭṭī above supports a decorated chādyakī. Above it, within the kaṇṭha, are indistinctly done dancing figures. And above the kaṇṭha is the ūrdhvapadma-cornice (Cousens Plate LXIV). Inside the cella, the siṁhāsana with vyāla-makara throne-back, the triple umbrella and the tōraṇa, and the cāmaradharas reveal the same smithy-like workmanship as of the doorframes (Plate 244). The seated original Jina image was disfigured and, already before Cousens' second visit, had been cast outside the temple (Plate 245).

The adhiṣṭhāna of the mukhamaṇḍapa does not conform to that of the vimāna and of the closed hall. (For the raṅgamaṇḍapa, possibly by convention, a different variety of adhiṣṭhāna, usually a sort of Mañcabandha, was used. The temples of the later phases do clearly attest to this distinction.) The hall is entered through a plain hastihasta-banister. Here several different varieties of columns have been used (Plates 240, 241). 18 pillars occur along the parapet and 12 are free-standing in the interior with the Śrīkāra class in the nave. They are charming but not as yet ideally perfect in shape. The sloping pent-roof awning is large and considerably projects. The corona above omits the nakrapaṭṭī; instead, the gala showing flowers in panels come to view. The nāsīs formally are the same as at the rest of the building but slightly differ in details.

While the masonic work of this temple as a whole is bold and of high quality, a restraint in the overall decorative treatment, as compared to the subsequent buildings at this site, is clearly noticeable. This may partly be due to a little earlier age of this temple; it may also be that the builder had decided to restrict it. The mutilated but serenely standing figure of the contemplative Arhat Pārśva, now lying outside (Plate 246), may have graced the upper garbhagṛha. The temple has been called "Brahma-Jinālaya" in the inscription, the appellation given by the brahmins of the Lokkiguṇḍi town. It was placed in charge of the abbot Arhanandi Paṇḍita of Sūrasta gaṇa and Kauṟūr gaccha.

Hampi, Pampādēvī temple (Plate 247)

The most interesting feature of this relatively plain temple is its pañcaśākhā doorframe whose carving shows some correspondence with the Lakkuṇḍi instances. The bāhyaśākhā showing enriched lotus petals is followed by an inconsequential vyāla-śākhā, a broad fluted and segmented stambhaśākhā with ghaṭapallava member below the laśuna-shoulder, next the bhūtaśākhā as a quarter-round rinceau, and lastly the ratnaśākhā. The prominent lalāṭa-block has a Gajalakṣmī figure and a mālāpaṭṭī at the lower end as at the Jaina temple, Lakkuṇḍi. The doorframe may not be later than A.D. 1025.

Lakkuṇḍi, Nannēśvara (Fig. 64; Plates 248-253)

The Naṇṇēśvara (as spelt by Cousens) or Nannēśvara temple at Lakkuṇḍi, though not a large building (Fig. 64), represents one of the early examples of the "First Imperial Style" under the Cālukya aegis. Even when it uses several of the elements noticeable in the preceding buildings, it suddenly introduces richer ornamentation, definite refinements in shape, and elegance in the rendering of elements, besides inventing a few new formal patterns for the pillars; the building exhibits an over-all superior articulation of elements and is fairly evocative. It also tempers the "heaviness" of earlier (and

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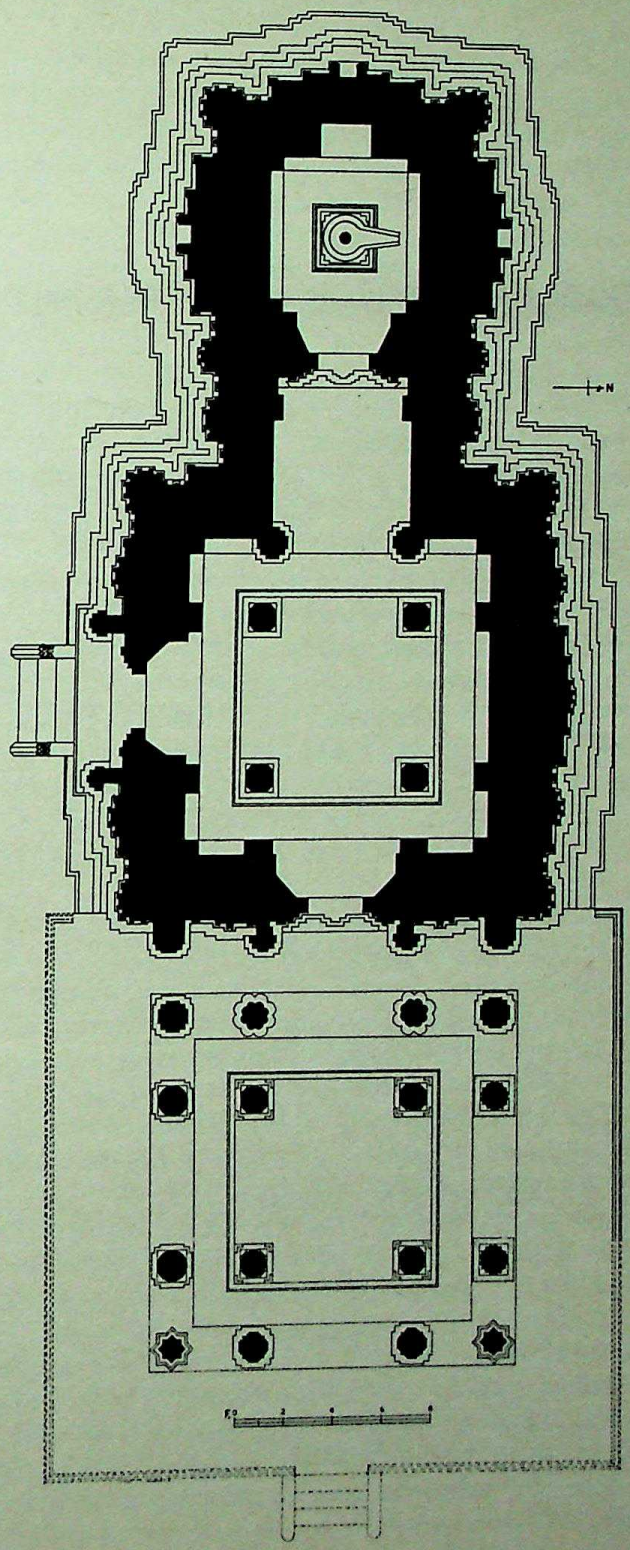

Fig. 64. Lakkuṇḍi. Nannēśvara, plan. (After H. Cousens.)

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some contemporaneous buildings) to a desirable degree. Compared to the buildings of the next phase, however, it is still somewhat less elegant, but no longer archaic or massive.

The temple, as the preceding Jaina temple, consists of three chambers, — the vimāna, the gūḍhamaṇḍapa, and the raṅgamaṇḍapa (Plate 248). Curiously, Karṇāṭadēśa now seems to have once more established closer contacts with northern India, particularly its central and lower western provinces, as is apparent by the introduction ideologically of the typical western Indian variety of pīṭha elements such as the jāḍyakumbha, the karṇaka or karṇāli, and the gajapīṭha. The normal Karṇāṭa-Drāviḍian adhiṣṭhāna comes above this pīṭha. (The pīṭha is also shared by the gūḍhamaṇḍapa, though not by the raṅgamaṇḍapa as was also the case with the Attiyabbe's Jaina temple.)

The tritala vimāna (Plate 248) on plan has karṇa and bhadra proliferations with sham-niches on the karṇa and a khattaka with heavy pent-roof like awning surmounted by a sort of Nāgara (Śekhari) śikhara. The salilāntara-recesses harbour somewhat shorter kūṭastambhas, canopied by tōraṇas of more refined contours and with details better rendered than any known from the preceding instances of this phase. At each bhadra-point, the Nāgara-śikhara aedicule is sheltered under deep trifoils (Plate 248), the shape of which may have been inspired by the influence of the Kōsala-Kaliṅga complex. The kapilī also has an adorer-niche.

Above the vimāna's prastara is the usual hāra with kūṭas and the central śālās, while the kapilī at that point shows a large nāsikā. The second tala's bhadraśālā shelters a Nāgara-śikhara and so does the śālā of the third tala (but on its keel-roof), a Latina śikhara. The vimāna's abbreviated superstructure above the third story dispenses with the customary grīvā-śikhara and instead is crowned, rather incongruently, by a sort of hastily added Phāṁsanā courses and a large kalaśa.

The kapilī supports the śukanāsa which is only half the width of the former and not of much consequence.

The gūḍhamaṇḍapa walls reflect the same treatment as the vimāna with the exception that it has a pratiratha-proliferation also; and it is relieved by a taller kūṭastambha between the pilasters. The southern wall has a large central doorway-opening flanked by prominent wall-pilasters bearing small but beautiful figures of door-guardians on its jaṅghā-faces in the late tenth or early 11th century style. The doorframe, southern as well as the eastern, is not so ornate. But the Śrīkāra pillars (Plate 249) are now brilliantly polished and its leaf-ornament is minutely filigreed or stencilled. (This decorative detail becomes a recurrent feature of the future Śrīkāra columns of the many subsequent halls.)

The raṅgamaṇḍapa displays several new varieties of columns besides the usual Śrīkāra at the śālā-nave. There is also now a much broken up or chased Vardhamāna (Plate 252), a stellete (Plate 251), an Indrakānta (Plate 253), and, lastly that curious type made by the tight combination or coalescence as though of cylinders or machine-shaftings and pipes topped by a bundle of bed-steads, which ultimately is only the inverted bell very profoundly modified through lobes (Plate 250) whose rude predecessor is met with in the porch of a very plain Iṭṭagi temple (Plate 254). These fresh and imaginative varieties were to be the standard pillar types for the raṅgamaṇḍapa of the temples in the next phase. (The pillars in the raṅgamaṇḍapa of Attiyabbe have an older look than these pillars.) An inscription at the base of one of the pillars reports that some lady Dēvalabbe of the Hebbāṇa family got the series of columns (of this hall erected). The date of the inscription is not known. The temple may date from the twenties of the 11th century.

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Lakkuṇḍi, Kāśīviśvēśvara (Double shrine) (Figs. 65, 66; Plates 255-265)

If Nannēśvara reflects the germinal elements of the imperial style, its north-easterly neighbour, the Kāśīviśvēśvara, emerges as a full-fledged royal, if dimensionally speaking not an imperial, building. It has all the salient decorative features of the Nannēśvara with which it must be contemporary; but also there is more profuse, and still superior, ornamentation. There are, for instance, small niches with very elegant makara-tōraṇa-tops at the karṇa and bhadra faces of the adhiṣṭhāna (Plate 255), not found in the Nannēśvara. (There is also a very exceptional feature, the presence here of the Maru-Gurjara or western Indian pīṭha below the adhiṣṭhāna as in Nannēśvara: it consists of jāḍyakumbha, karṇaka, and gajapīṭha.) The laśuna of the wall-pilasters have nice trilobate decoration as in the Nannēśvara and is more delicate and refined than the earlier (and contemporaneous) parallels at Aihoḷe and other sites.

The tritala vimāna (Plate 256) also possesses a pratiratha-proliferation in a bifacial pallavī form with somewhat thin but beautifully rendered wall-pilasters, having bhāraputraka-figures in the upper section. In the salilāntara-depressions between the karṇa and the pratikarṇa are shown small kūṭastambhas; but the tōraṇas above them are elaborate, in good relief, and done in several rich and imaginative variations, employing as they also do different formal elements. The well-proportioned sham niches at the karṇas show Drāviḍa, Vēsara, and Bhūmija tops, all faithfully rendered after the real examples. The salilāntaras between the bhadra and the pratikarṇa exhibit vertically divided (half) tōraṇas. The upabhadra parts at the walls are filled with narrative scenes from the *Śivapurāṇa* (and similar sources) — Gajāntaka, Kailāsaharaṇa, perhaps Tārakāsura-vadha, etc. — at the lower end, which, aesthetically, is not a harmonizing element; while the bhadra has deep khattaka-niche from which, in each case, the deity has disappeared. Each such niche has a long projecting daṇḍacchādya with, as at Nannēśvara, the cakravākamālā beneath it. The crowning member of the

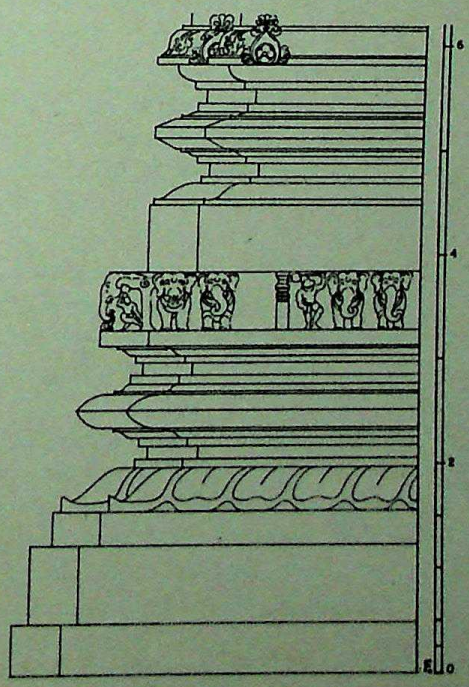

Fig. 65. Lakkuṇḍi. Kāśīviśvēśvara, Śiva temple, adhiṣṭhāna.

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niche is a large Nāgara-śikhara graced by small aṇḍakas at its base. A prominent and deep trifoil arch, as in the Nannēśvara elevation, surrounds the upper part of the Nāgara-śikhara motif. This feature is repeated in the upper two storeys also, though progressively diminishing in dimensions. The karṇas and the bhadras have the usual kūṭas and śālā-śikharas at each tala with rich and carefully finished ornament on their roofs. The pratirathas at each storey are topped by a motif consisting of a miniature two-storied structure with a fluted and tall Nāgara-ghaṇṭā having a basal surround of small (theoretically eight) Nāgara-kūṭas. The mēṣa-makara-mālā is also there in the prati-kaṇṭha moulding at the prastara of each storey. The grīvā and the śikhara with its crowning member, regrettably, are gone.

The kapilī-wall, at each side, has a large boldly projecting and foliated wall-pilaster crowned with a very prominent nāsī and a smaller sur-nāsī, the former lifted upward by lion figures. The śukanāsa, exceptionally, rests for the larger part over the pratiratha instead of the kapilī, since strong inward batter of the superstructure so permitted (if not compelled).

The gūḍhamaṇḍapa walls have a uniform scheme of decoration as in the case of the vimāna, but lacks the facial decoration of trifoil tōraṇa on the adhiṣṭhāna; it also does not have the pratiratha in the plan and its niche-tops do not variate, showing only one type, the Drāviḍa-kūṭa. The pearl-cable tōraṇas above the salilāntara-kūṭastambhas are exceptionally fine in workmanship.

The gūḍhamaṇḍapa has a doorway opening not only at the east but also at the south, the latter is graced by a very highly ornate doorframe, apparently of the navaśākhā class (Plate 257), which points out, according to the vāstuśāstras, to the status of its builder, a sovereign king. Actually, it is a compound doorframe of an unusual composition, consisting of two major components, the inner a ṣaṭśākhā and the outer an organically blending triśākhā surround (Plate 257) which support the architrave (Plate 257). The inner śākhās are ratna-, pramatha (as peopled scroll)-, mithuna-, again mithuna-, stambha-, and vyālaśākhā. The outer frame shows mithuna-, vallī-, and padma-mālā — all exquisitely carved and carefully finished, the feel is of bronze and silver craftsmanship (Plate 258). Abhiṣeka-Lakṣmī, as usual, presides over the inner doorframe which is crowned with a chādyakī-rooflet. Above this were placed as acroteria in closely set series some 11 divinity figures underneath the filigree-like miniature tōraṇas; of these only three figures at the right extremity survive. The minor sur-lintel above shows mālās with inset (but indistinct) figures. The nine pēdyā figures, some weatherworn and mutilated, were in good early 11th century workmanship.

The eastern is a saptaśākhā doorway showing padma-mālā as external-most, next mithuna-, vyāla-, stambha-, two consecutive śākhās both with decorative panels, and ratnaśākhā. The large chādyakī (above the Lakṣmī-panel block) and its carved sur-block supports at intervals pair of elephants as acroteria. The finely cut Bhadraka pilasters flank the doorframe.

The interior of the gūḍhamaṇḍapa (Plate 259) is much the same as at Nannēśvara. The Śrīkāra pillars in the nave are somewhat more elegant in shape as well as proportions and are better finished, just as its stencilled leaf-ornament is richer and done in delicately engraved line-work and in several variations (Plate 259). The Bhadraka wall-pilasters at the antarāla, particularly those that are near the sanctuary, are even richer and also bolder in decoration, showing belts of grāsamukhas as though done in gold work and festoons of pearl-strings, etc. The bracket-capitals of most columns show paired lion-figures, a feature typical of the Lakkuṇḍi school and is also met with in a few other contemporaneous buildings in this ancient and then

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prosperous town. The ceiling above the nave shows a full-blown lotus with the spread of the petals as if ironed out, though not unattractive.

The garbhagṛha-doorframe shows ratna-, peopled scroll (but unusually with standing godlings and apsarases between the elongated openings of the entwined creeper-stems), next mithuna-, stambha-, and fused padma-mālā. Above the Lakṣmī-block is the decorated chādyakī supporting cakravāka-birds, peacock, elephants, and cavalier and warrior figures as acroteria. One other unusual feature is a gala-depression above, containing some five panels filled with figures of Śaivaite pontiffs at the two ends and Tripuruṣa in the central three panels. The doorway is flanked by two richly carved Brahmakānta pilasters.

Facing co-axially the main temple is the temple of Sūrya, intended as an integral part of the total plan. A platform with vēdī in its profile over an abbreviated Padma-bandha adhiṣṭhāna once supported an open pillared court shared by both temples; of this only two pillars at the west end survive (Fig. 66). The access to the main (Śiva) temple on the eastern side is obtained through an opposed flight of steps driven between the raṅgamaṇḍapa platform and the gūḍhamaṇḍapa's east façade, a feature deriving from the late Rāṣṭrakūṭa buildings such as at Śirvāḷ.

The Sūrya temple (Plate 260), though smaller than the main temple, is better proportioned and handsomer than the main shrine. Its pilaster-bearing pratirathas, unlike the last-noted shrine, are stellate (Plate 261). It has the pīṭha and the adhiṣṭhāna much after the way the main temple has. However, there is an additional composite figural belt above the adhiṣṭhāna; it shows vyālamālā at the karṇas, bhūtamālā at the pratirathas, and aśvamālā at the bhadra-offset (Plate 264). The karṇas have middling size sham-niches with prominent makara-tōraṇas (Plates 262, 263), the long, hanging tails of the sea-monsters done in very florid style as in the few instances of the more ornate Rāṣṭrakūṭa buildings beginning with the great Kailāsa temple at Ēllorā and in Karnataka met with at the contemporaneous Jaina temple at Rōṇ (Plate 84). These sham-niches contain small divinity figures at the lower end. The pratikarṇa pillars are decorated with schematized, simple, but very fine repoussé leaf work. This technique and the particular category of decoration becomes a persisting feature of many Cālukya buildings of the following phase. The bhadra-niches here differ from those of the main Śiva shrine in that they are narrower, though deep and less ornate. The northern niche is rendered as a (blind) bhadrāvalōkanaka (Plate 264). They are provided with an upper storey and the crowning top here is a very elegant śūrasēna-arch with divinity figures in panels set under an arch-fold. The bhadra-niches were flanked on either side by large nāga-figures in very ornate round-pilastered panels, the figure's upper half alone survives as evidence at the east side (Plate 261); the salilāntara-recesses likewise had large divinity figures standing in graceful flexures (Plates 260, 261), indeed, of the size and quality unparalleled in all Cālukya buildings of the period, reminiscent simultaneously of the Javanese and early Cōḷa. The kapōta of the prastara is richly ornamented with nāsīs and vallī fragments. Under the kapōta is perhaps the most elegantly rendered cakravākamālā (Plate 265), and above the kapōta is a nakrapaṭṭī with vyālas of exceptional vigour and clearest definition (Plate 265).

The superstructure proper, carefully conserved, is tritala (Plate 260). The treatment at the bhadra and karṇa-points differs from that of the Śiva temple in that here are found Nāgara-kūṭas with nāsī-profiles above the pratiratha-points, and śālās are replaced by large receding nāsikās on the bhadras. The ornamentation throughout is chaste and exuberant without being excessive. The capping grīvā and śikhara with its kalaśa are gone as in the opposite Śiva shrine.

The kapilī-wall here is a little wider than at the Śiva temple but has no pilaster to

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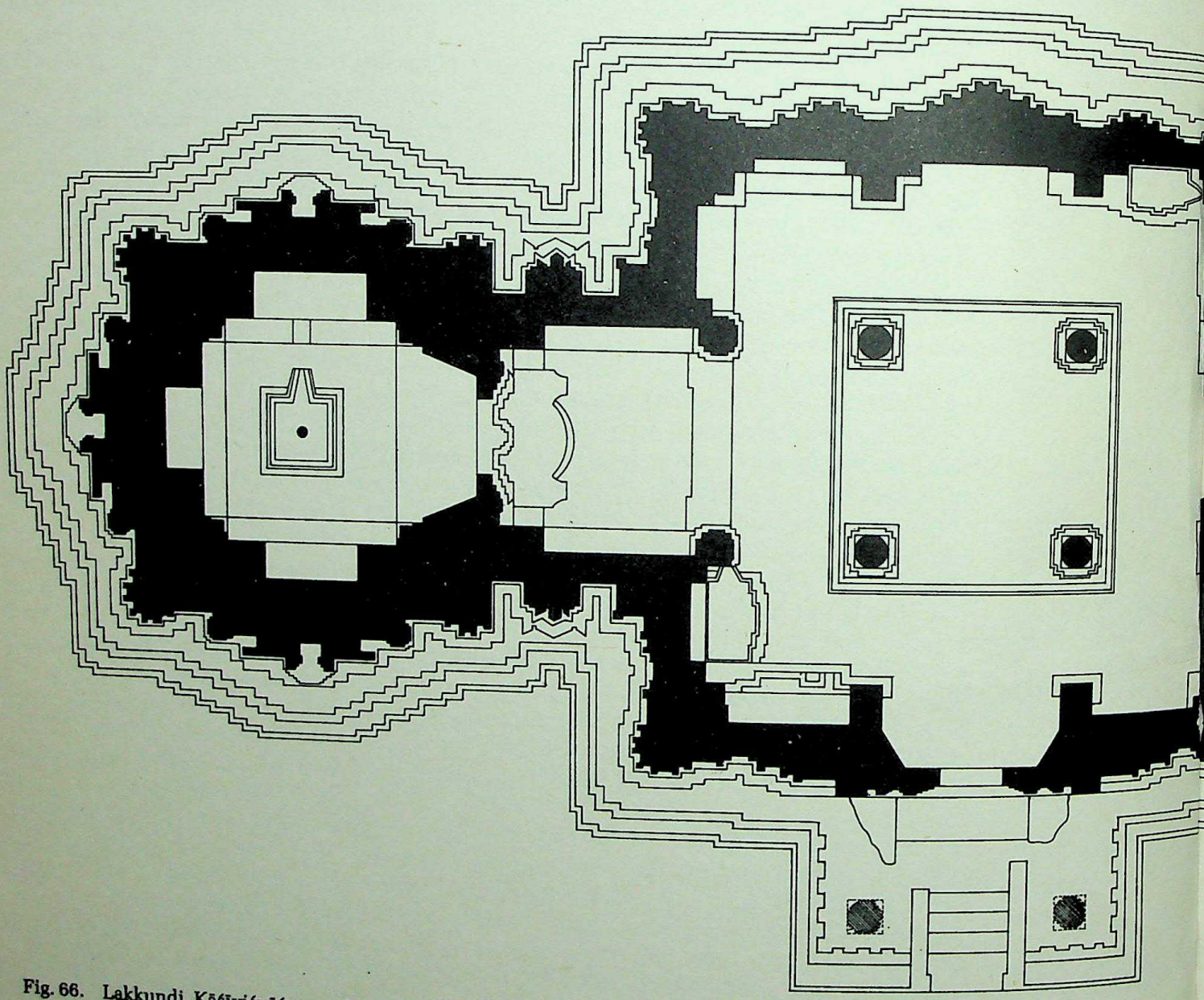

Fig. 66. Lakkuṇḍi. Kāśīviśvēśvara, plan. (After H. Cousens.)

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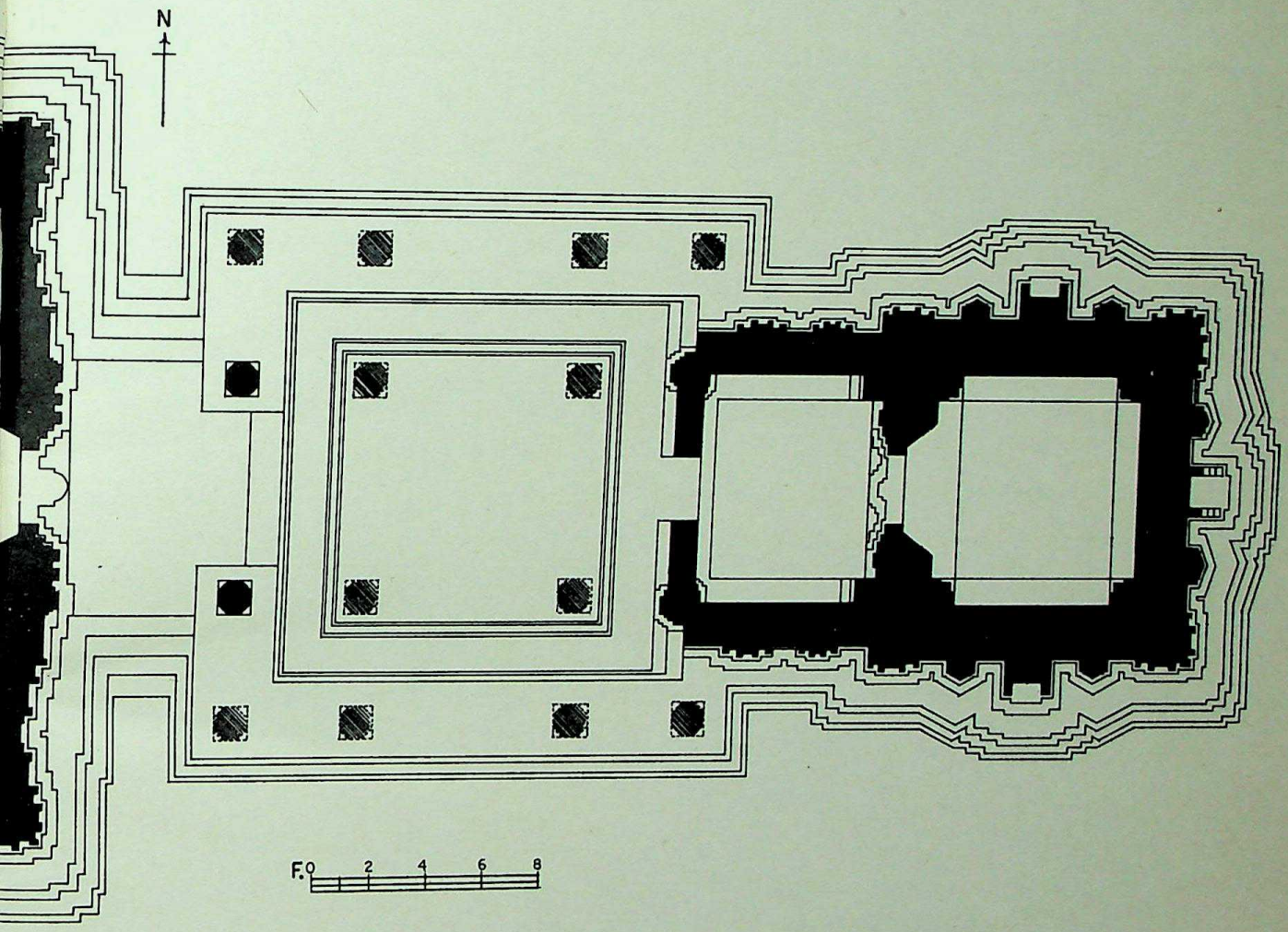

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fill them. Instead, there is in the middle a kūṭastambha with tōraṇa and a pair of taller kūṭastambhas standing between the slender pāda-pilasters. The śukanāsa in front of the superstructure partly rests upon the kapilī-walls. The doorframe of the garbhagṛha is ornate; it is likewise flanked by pilasters in the same style of enriching as in the upper half of the instances from the main temple.

In elaboration and refined finesse of its architectural details and lace-like ornament, versatile ideas and subtleties (some of which had not been afterwards repeated), this undoubtedly is one of the few finest buildings of this phase and period, a landmark in the history of medieval architecture of Karṇāṭadēśa.

As for the date of the complex, Cousens reported the presence of an inscription of the 13th year of Vikramāditya VI (A.D. 1087) on the lintel of the Śiva temple's hall. He is, however, of the opinion that the temples at Lakkuṇḍi were all rebuilt (after an earlier Cōḷa destruction) when Hoysaḷa Ballāladēva established Lakkuṇḍi as his northern capital. S. K. Sarasvati took this temple as of the 12th century; and Phillip Wagoner apparently endorses this date. The temple, as judged from the style of the component elements and their decoration, looks older than those of the period of Vikramāditya VI (A.D. 1076-1127) as well as Sōmēśvara II (A.D. 1068-1076). The divine figures are comparable in generalities with those at the sites as far away as the Sun temple at Moḍherā (A.D. 1027) in northern Gujarat. The forms of the tōraṇas are clearly old. The probable mean date of the temple is A.D. 1030 or thereabout and thus in Jayasiṁha's time. The inscriptions of A.D. 1148 and 1154 refer to Kavatāḷēśvara, the name by which apparently this temple went in the Cālukya period.

Lakkuṇḍi, Kumbhēśvara temple (Figs. 67, 68; Plates 266-270)

There is also a triple shrine of this period in this village, currently going by the name Kumbhēśvara (Fig. 68). The three vimānas with their respective kapilī-walls are articulated to a common gūḍhamaṇḍapa. The only entrance is toward south indicating that the trikūṭa was planned to have Śiva (W), Viṣṇu (N), and Sūrya (E) shrines. The elements of the adhiṣṭhāna (Fig. 67) and the wall are somewhat like those of the great Jaina temple here, excepting for the mēṣa-makara-paṭṭikā which is here absent (Plate 266). The insertion of the jālas in the antarāla-walls and the details of the corona are

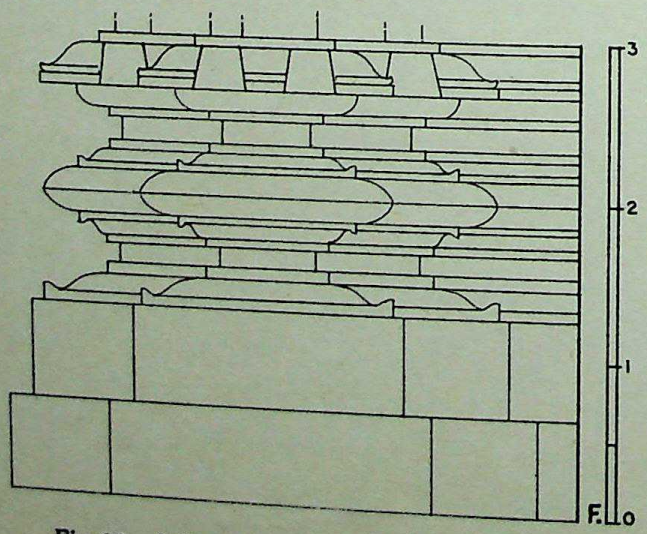

Fig. 67. Lakkuṇḍi. Kumbhēśvara, adhiṣṭhāna.

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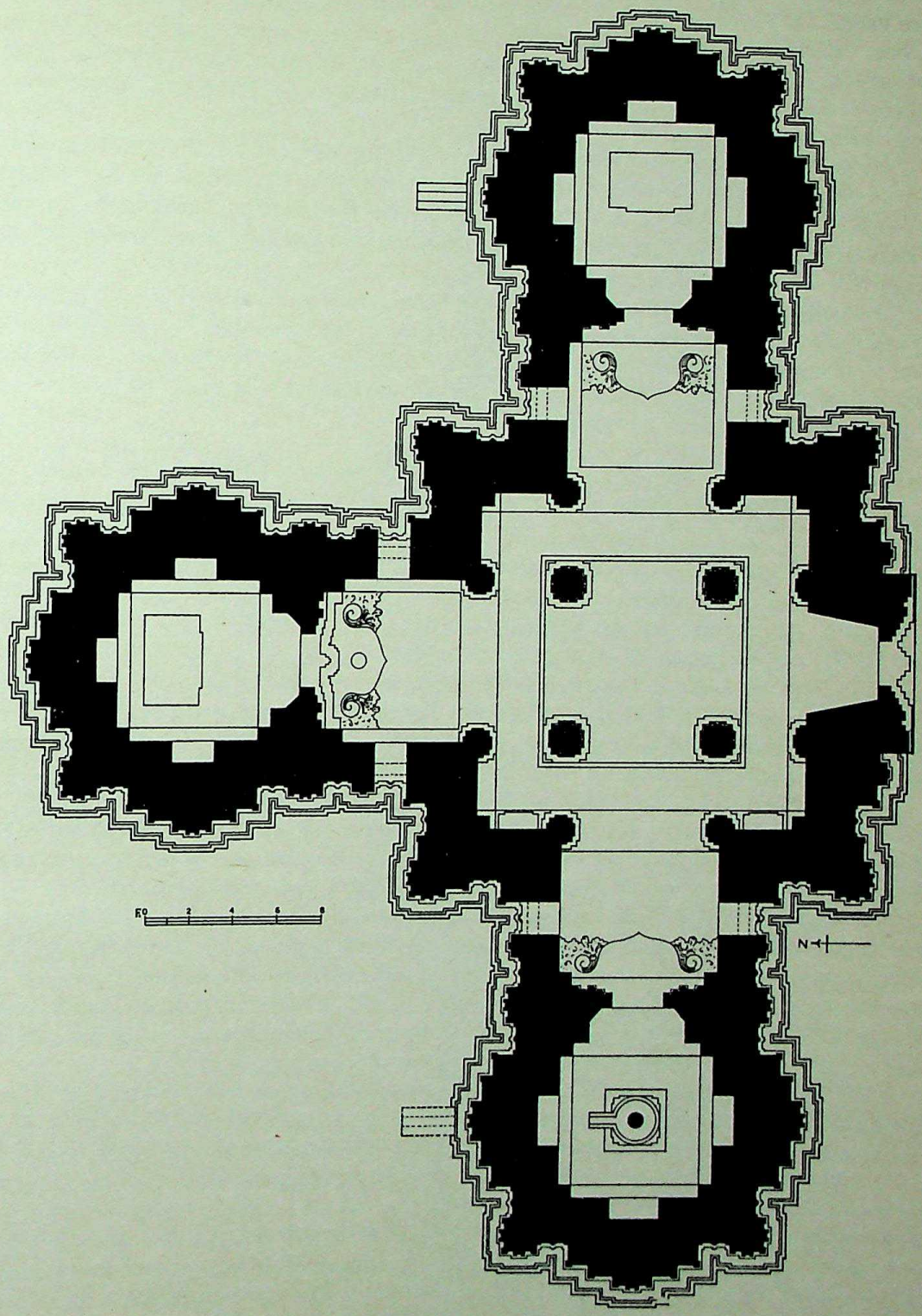

Fig. 68. Lakkuṇḍi. Kumbhēśvara, plan.

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also like those at the Jaina temple, the tōraṇas at the walls here, though, are somewhat more varied in design (Plate 267). Although the masonic work on the whole is good, the best "finish" for the decoration obtains only at a few spots, particularly in the corona part. The superstructure of the eastern as well as the northern shrine is gone and the one on the western is also in part ruins. Possibly all the three shrines were meant to be tritala.

The gūḍhamaṇḍapa interior is beautifully proportioned (Plate 268). The decoration on the otherwise shapely Śrīkāra pillars in the nave is less except in a single instance (Plate 269). These are crowned with the lion-bearing brackets as in the Kāśīviśvēśvara temple. The pilasters, too, are simply treated. A somewhat crude Padmaśilā-ceiling covers the nave.

The pañcaśākhā doorways of the three shrines, almost similar (Plate 270), recall the conventions of the Lakkuṇḍi temples discussed in the foregoing; but, on the whole, there is less intricacy, and finesse to a degree still lesser in this temple. Maybe the temple is somewhat late in the series of buildings here, done as it might also have been by relatively lesser artists of the period.

Lakkuṇḍi, Māṇikēśvara temple and the kuṇḍa (Figs. 69, 70; Plates 271-274)

One more triple shrine, in this instance east-facing and situated outside the village in the northeastern quarter, is the Māṇikēśvara (Fig. 69). It borrows the adhiṣṭhāna of the town's Sōmēśvara temple and the wall is like the great Jaina temple, *sans* its salilāntara-tōraṇas, for the northern and southern vimānas which show sham-niches with Drāviḍa-kūṭas at the bhadra and karṇas (Plate 271); the western vimāna is without the niches. The three shrines share a gūḍhamaṇḍapa. The rather circular nāsikās in the hāra-corona of the vimāna omit figural work but the gāḍha-cavity is filled with elegantly stylized full-blown lotus flowers. The northern shrine is partly ruined. It seems that a superstructure was never built for any of the vimānas. The antarālas show a broad, faceted and shapely wall-pilasters and small square jālas.

The gūḍhamaṇḍapa has four polished Śrīkāra pillars in the nave, but with no adornment. The antarālas, for the first time in a Lakkuṇḍi temple, are provided with entrances having ēkaśākhā doorframes flanked as well as topped by screens showing the usual simple "rosette-in-square hole" pattern with good carving (Plate 272). The walls flanking the antarāla of the west shrine bears somewhat narrow wall niches with kūṭa tops. The pañcaśākhā doorframes of the three garbhagṛhas are composed by padma-vyāla (with vyālas or siṁhas in loops), stambha-, mithuna-, and ratna-, all of poor workmanship. Gajalakṣmī is at the lalāṭa block. A wide mukhamaṇḍapa formed by four Śrīkāra pillars laid in a single row in the trika-fashion is attached at the eastern front of the closed hall; its pent-roof and the corona are partly ruined.

In front of the mukhamaṇḍapa is a deep and wide stone-stair bridged by a two storied pavilion which leads downward into a rectangular kuṇḍa (Plate 273). This kuṇḍa (Fig. 70) seemingly evolves from the Gudūr antecedent and is larger as well as more elaborate in its inner setting. At the west is another stair, flanked by two dēvakulikā-khattakas (Plate 274). On the northern side is a plain rectangular tower for drawing water as at Gudūr. This tower too is flanked by dēvakulikā-khattakas. It is one of the nobler examples of aquatic architecture in Karṇāṭadēśa and in date seems a few decades later than the Gudūr predecessor, possibly, like the Māṇikēśvara temple, of the late fifties in the 11th century.

Gadag, Trikūṭēśvara temple complex, Old Trikūṭēśvara (Fig. 71; Plates 275-280)

Gadag apparently had been an important religious centre in the Cālukya period. Its

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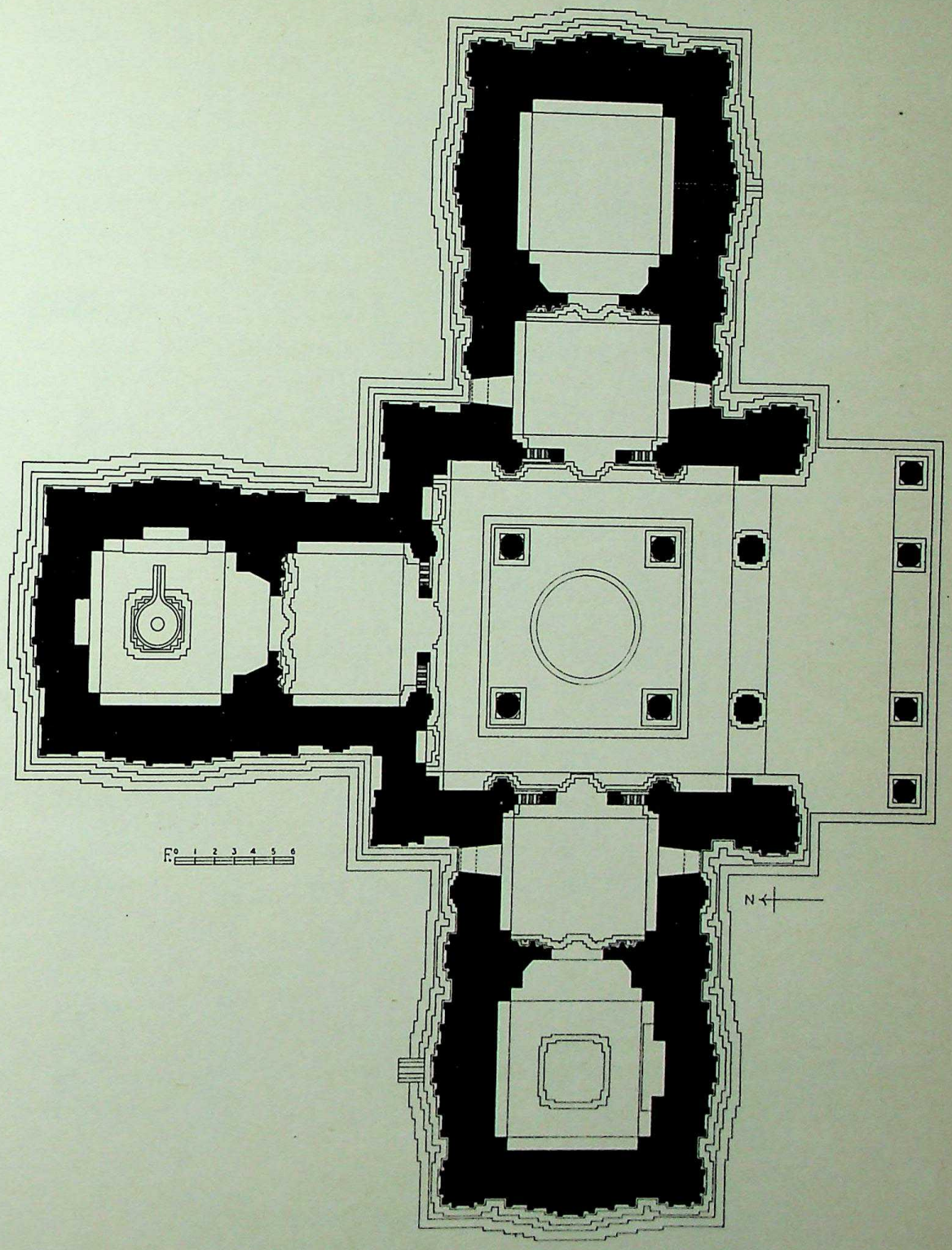

Fig. 69. Lakkuṇḍi. Māṇikēśvara, plan.

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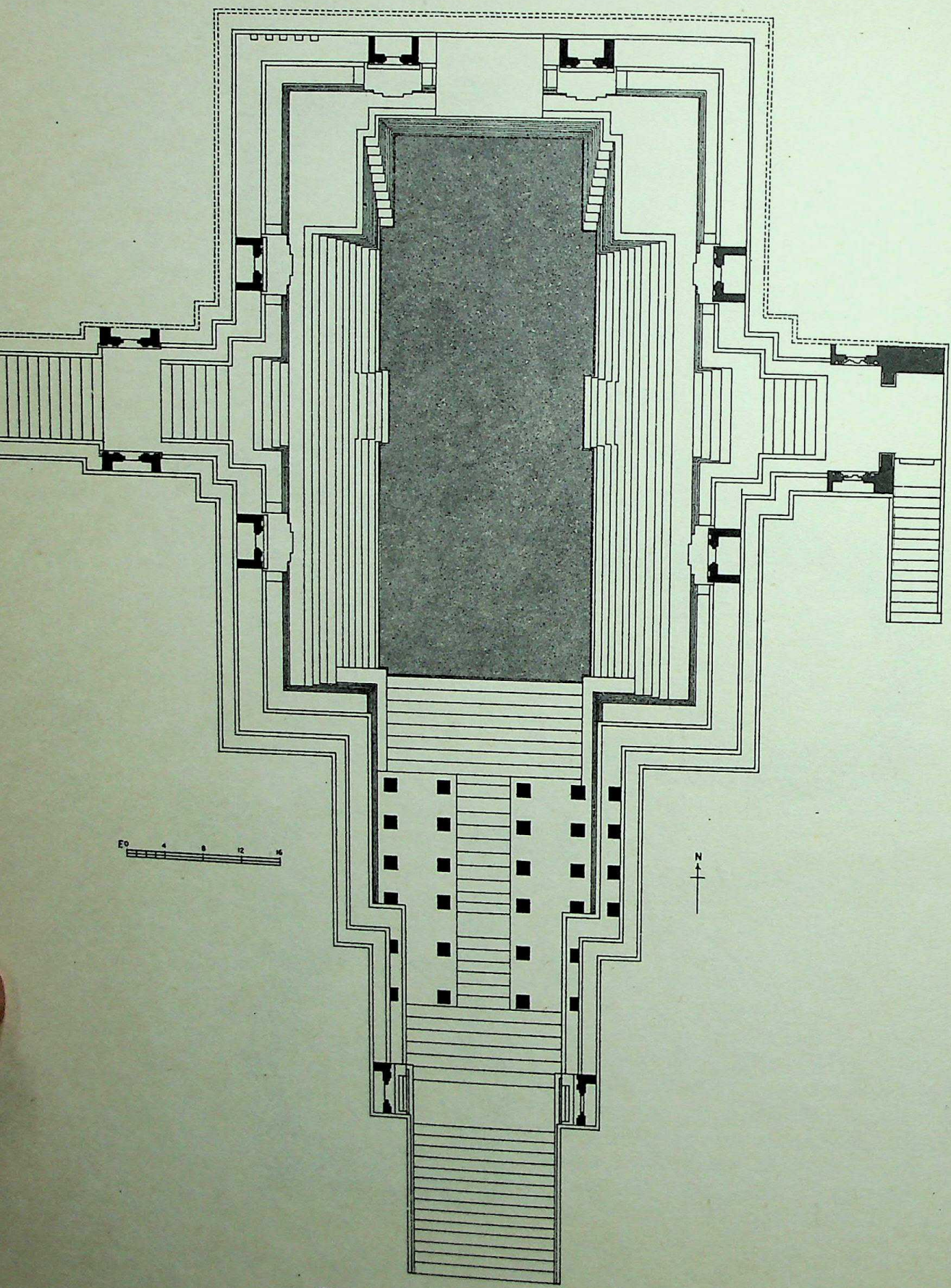

Fig. 70. Lakkuṇḍi. Māṇikēśvara, kuṇḍa.

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large building complex has Trikūṭēśvara as the main temple and several structures including three other temples. The main temple may have been regarded as a tīrtha. Two donative inscriptions near the Vīrēśvara temple in the town — they apparently had been replanted — refer to a Trikūṭēśvara temple. The town's aforenoted famous Trikūṭēśvara temple, however, was not the Trikūṭēśvara of the inscriptions, at least not of the earlier record dated A.D. 1037 which mentions Dāmōdara-Seṭṭi's gift to the Tripuruṣadēvālaya earlier built by his father Pergaḍḍe Dhoyipayya; because, the present main building has consequenced as Trikūṭa by an accretion to the main older complex involving two temples with a large intervening columnar hall, the added northern shrine, quite small and relatively simple, looks as though virtually (and incongruently) thrust into the layout as an after thought (Cousens plate CXX, right). There is thus no symmetrical disposition usually noticeable in a trikūṭa scheme executed as one go. A. Sundara, therefore, has suggested a different temple, located however in the same complex, though a much humbler edifice, bearing three plain rectangular sancta of the same disposition and dimensions and with a common hall (Fig. 71), as the "Trikūṭēśvara" intended in the 1037 inscription. It stands to the south

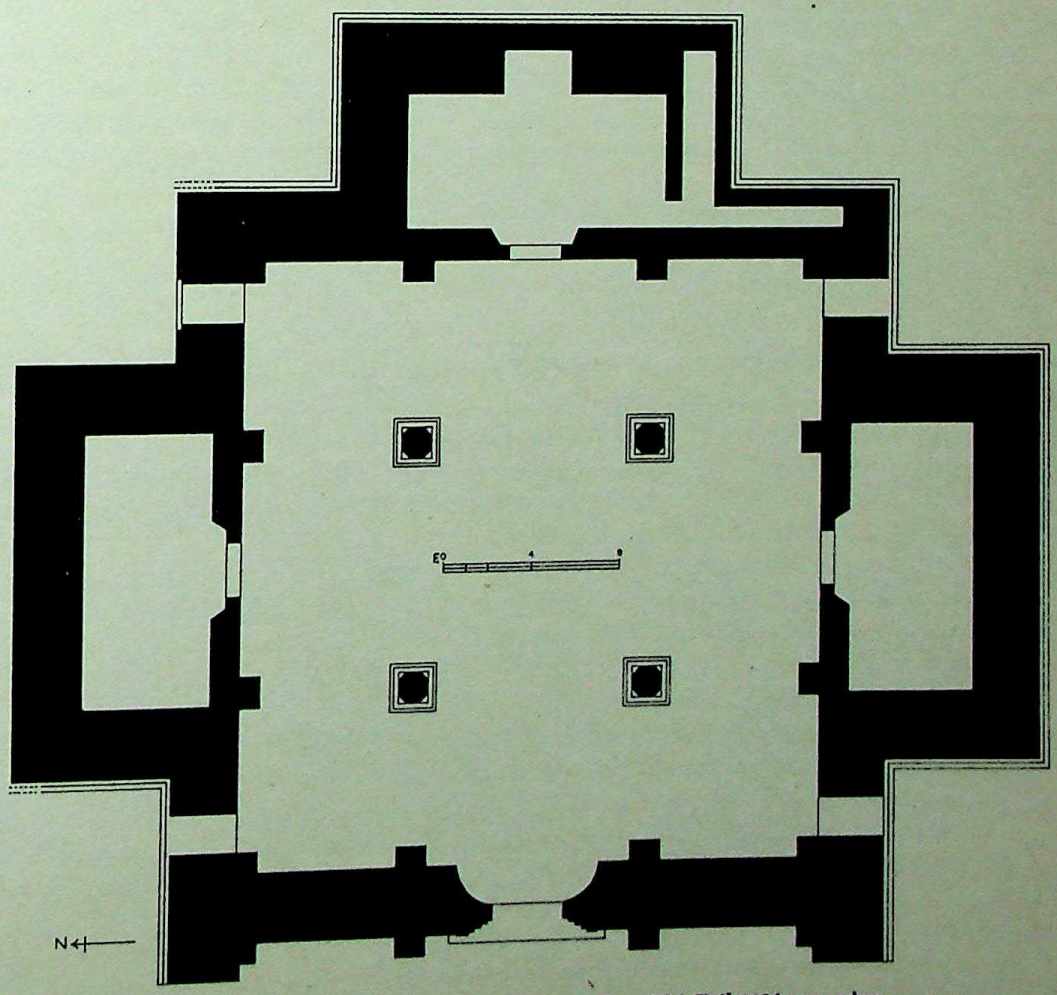

Fig. 71. Gadag. Trikūṭēśvara temple complex, Old Trikūṭēśvara, plan.

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of the great hall of the main temple complex and to the west of the famed Sarasvatī temple with walls of a later structure between (Cousens Plate CXX, left). It faces north.

The exterior of this hall-shrine is stark plain, a short adhiṣṭhāna supports straight walls which are barely relieved by small jāla-vātāyanas at the east and west (Plate 275). The hāra, partly ruined, borders the building's flat roof. (A haṁsamālā was associated with the hāra, a collapsed fragment showing lively and suave haṁsas, whose delineation demonstrates a distant kinship with that of the haṁsas of the Pallava-Pāṇḍya affinity, is illustrated in Plate 280.)

The temple's broad and forward projecting part at the north side — an apologetic antarāla having jāla-vātāyanas at its east and west walls — is entered through a pañcaśākhā dvārabandha (Plate 276) consisting of bāhya or padma-, mālā or pearl cable interspersed with elongated and bejewelled buckles, then the stambhaśākhā formed by superimposed pots (noticeable also in the daṇḍaśākhā of the contemporaneous village-shrines but here, unusually, enriched by engraved brass-work like detail in low relief); next comes the mithuna-, and lastly the vallī-śākhā of the inhabited vine type (Plate 277). Although done in the metropolitan style of the early 11th century, the śākhā carvings lack the typical refineries of that style.

The interior is uninteresting except for the compound polygonal nave-pillars having an octagonal bell-member (Plate 278), which formally ally with those at the Ambigēr-guḍi at Aihoḷe (Plate 25) and more so like those in the hall of the Virūpākṣa temple at Lakkuṇḍi (Plate 237) which of course are a little earlier, powerfully stoic, and archaic. The Gadag pillars' form and style, like the doorframe's details, endorse a date in the twenties of the 11th century for the building, the date and implications of the grant-record of A.D. 1037 would also converge to the same conclusion. A Padmaśilā-ceiling above the hall's nave shows two lesser lotuses flanking the larger central lotus (Plate 279).

Gadag, Trikūṭēśvara temple complex, New Trikūṭēśvara temple with Sūrya temple (Figs. 72-75; Plates 281-293)

One of the two earliest and the largest of the seven surviving medieval temples in Gadag is the east-facing main temple in the Trikūṭēśvara complex already alluded to; this, like the Lakkuṇḍi's Kāśīviśvēśvara temple, has a co-axial temple of Sūrya; and between them has been introduced a large colonnaded hall (Cousens Plate CXX). The temple may have been contemporaneously built with the real or Old Trikūṭēśvara temple in the same complex just discussed.

The vimāna of the main shrine of this New Trikūṭēśvara temple is large and fairly pretentious (Fig. 72); it was lately shut out by a plain enclosing wall creating thus an ambulatory. The gūḍhamaṇḍapa wall internally at the west end has been pierced through at the two junction points (flanking the antarāla) for providing openings into this "make shift" ambulatory (Cousens Plate CXX).

The vimāna somewhat resembles the Jaina temple at Lakkuṇḍi for its adhiṣṭhāna, which, moreover, like the Śirvāḷ temple (Nandappa group) earlier discussed, has figure-panels between the similar (and discretely) placed makara-heads. The wall-shafts are somewhat shorter and the sham-niches with Drāviḍa-kūṭas are applied not only at the bhadras and karṇas but also in the salilāntaras. Also, small divinity and other figures are carved at the bottom of the niches. The superstructure of the vimāna is of much later date. The gūḍhamaṇḍapa (Plate 281) has a pratiratha member; the base and the walls repeat the same scheme of elevation as the vimāna. The Kapōtabandha adhiṣṭhāna is topped by a nakrapaṭṭī carrying discretely placed heads of the

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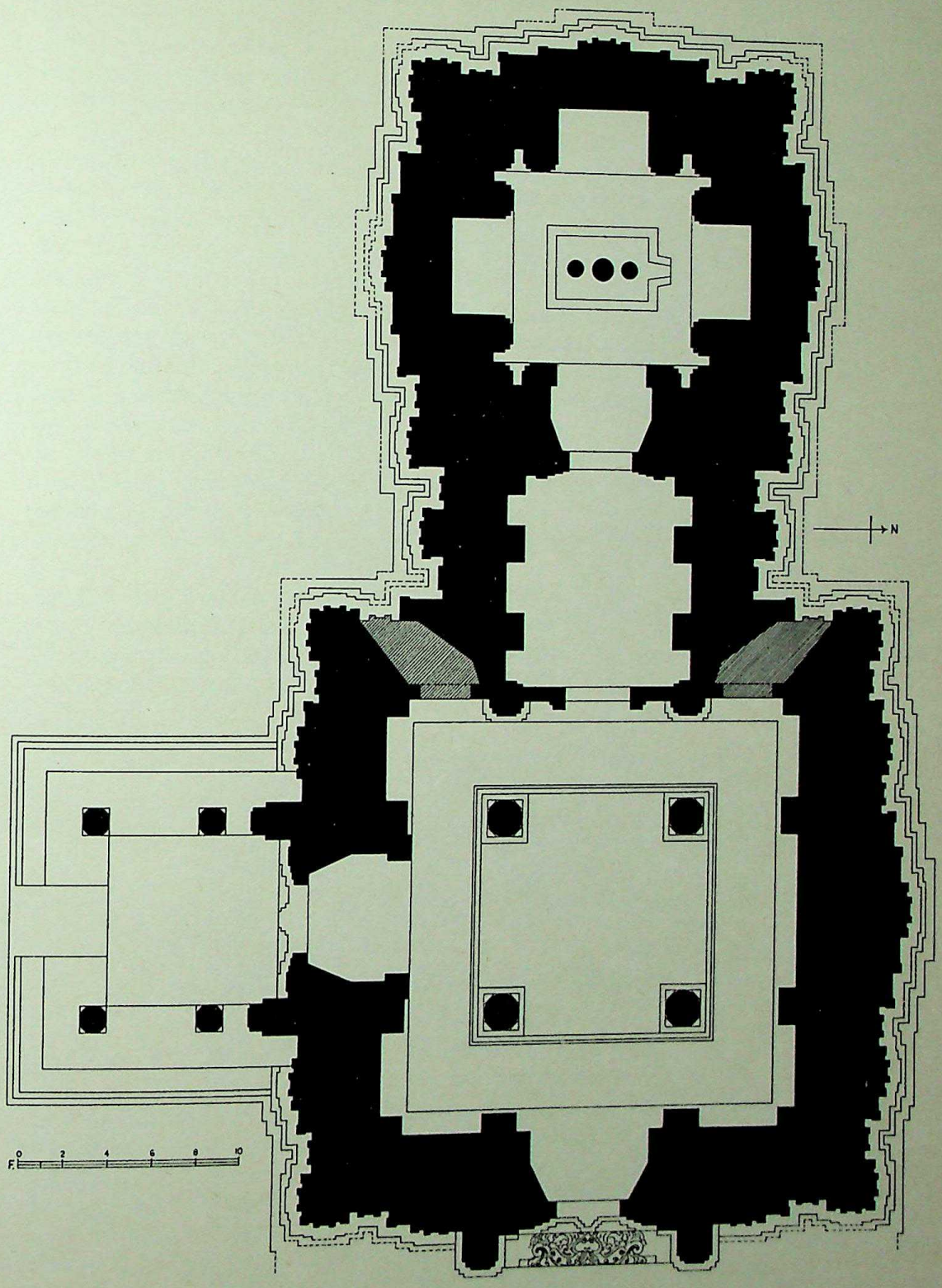

Fig. 72. Gadag. Trikūṭēśvara temple complex, New Trikūṭēśvara, Śiva temple, plan. (After H. Cousens.)

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"laughing" makaras with occasional panels between (Plate 282). The prastara and the hāra-corona, though original, are less detailed, and even look somewhat crude. The hall has two doorways, at the east and at the north, both of the pañcaśākhā specification and of the general Lakkuṇḍi type with minor variations, for instance the ratnaśākhā is absent in the eastern doorway (Plates 283, 284). Inside the gūḍhamaṇḍapa are four plain Citrakhaṇḍa pillars, antarāla has jāla-screens, the garbhagṛha-doorway is overlaid by lime.

The Sūrya temple at the eastern end of the hall (Fig. 74; Plate 285) is also in the general Lakkuṇḍi style. Its vimāna possesses some of the quality, vitality, and decorative splendour of the Kāśīviśvēśvara temple (Plate 285). The adhiṣṭhāna (Fig. 73; Plate 286) is like that of the main temple here but with the carving a little more detailed, and figures somewhat densely packed. Typologically, it is transitional in form and detail toward the next phase instances. Dravidian adorer-niches at the karṇas (also containing miniature divinity figures), handsomely chiselled and zoned tall wall-pilasters at the pratirathas, and khattaka-niches (shaped like the Lakkuṇḍi parallels) at the bhadra-points form the wall pattern. Large miniature shrine-models over the khattaka-niches also resemble (though the arch above is not quite like) the Lakkuṇḍi parallels at the Kāśīviśvēśvara. The vyālamālā above somewhat resembles that of the Sūrya shrine in the Kāśīviśvēśvara complex: but the decoration of the kūṭas, hāras, and śālās is less exuberant (Plate 285). The vimāna has no superstructure. The temple seems to have been built a little after the completion of the main shrine and possibly by a different guild with a superior art-tradition.

The four nave columns of the large hall between the two shrines (Fig. 75) are Citrakhaṇḍa and allied in shape to those in Anantanātha-guḍi at Lakṣmēśvara (Plate 290). Among the other types, all faceted Viṣṇukānta (Plates 290, 291), resemble that in the hall of the Old Trikūṭēśvara in this complex. There is also that curious shaft-

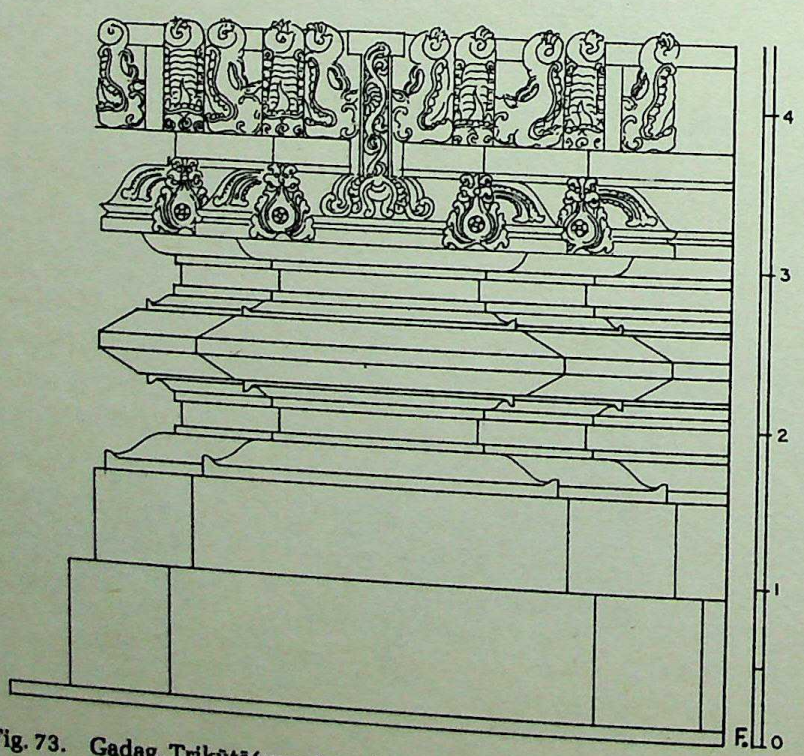

Fig. 73. Gadag. Trikūṭēśvara temple complex, New Trikūṭēśvara, Sūrya temple, adhiṣṭhāna.

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bundle pillar (Plate 292) met with before at the Nannēśvara temple at Lakkuṇḍi. Also there is a fine Indrakānta type (Plate 291). A pair of slender Śrīkāra columns in the antarāla of the Sūrya temple aesthetically are very effective and, to all seeming, are of the vimāna's period. Inside the garbhagṛha is the lower part of the Sūrya image with female attendants in the style of about the middle of the 11th century.

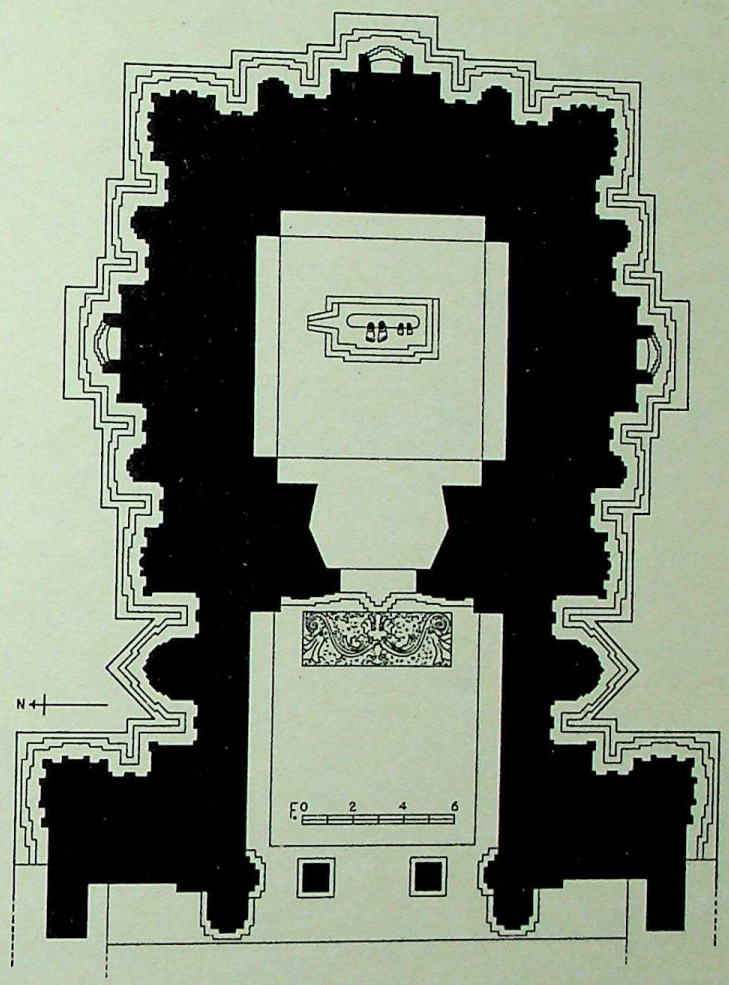

Fig. 74. Gadag. Trikūṭēśvara temple complex, New Trikūṭēśvara, Sūrya temple, plan. (After H. Cousens.)

The pillars at the hall's parapet are also in a variety of polygonal types including Viṣṇukānta (Plate 293). While the columns can comfortably be in the date-bracket of the thirties, the worrisome part in dating is the elaborately carved rājasēna-vēdikā-āsanapaṭṭa elements, all very richly ornamented (Plates 287-289), but, as suggested by some of their details and figures, would look more cogent in *c.* mid 11th century A.D. or slightly later. The vēdikā above the adhiṣṭhāna shows alternation of kūṭastambhas and niches with apsaras and other figures in the depressions. The kūṭas are largely of Drāviḍa form, with vyāla figures filling in the gaps. The kakṣāsana shows two types of creepers, and in the panels between display divinity images, apsarases, amorous couples, and a few other figures.

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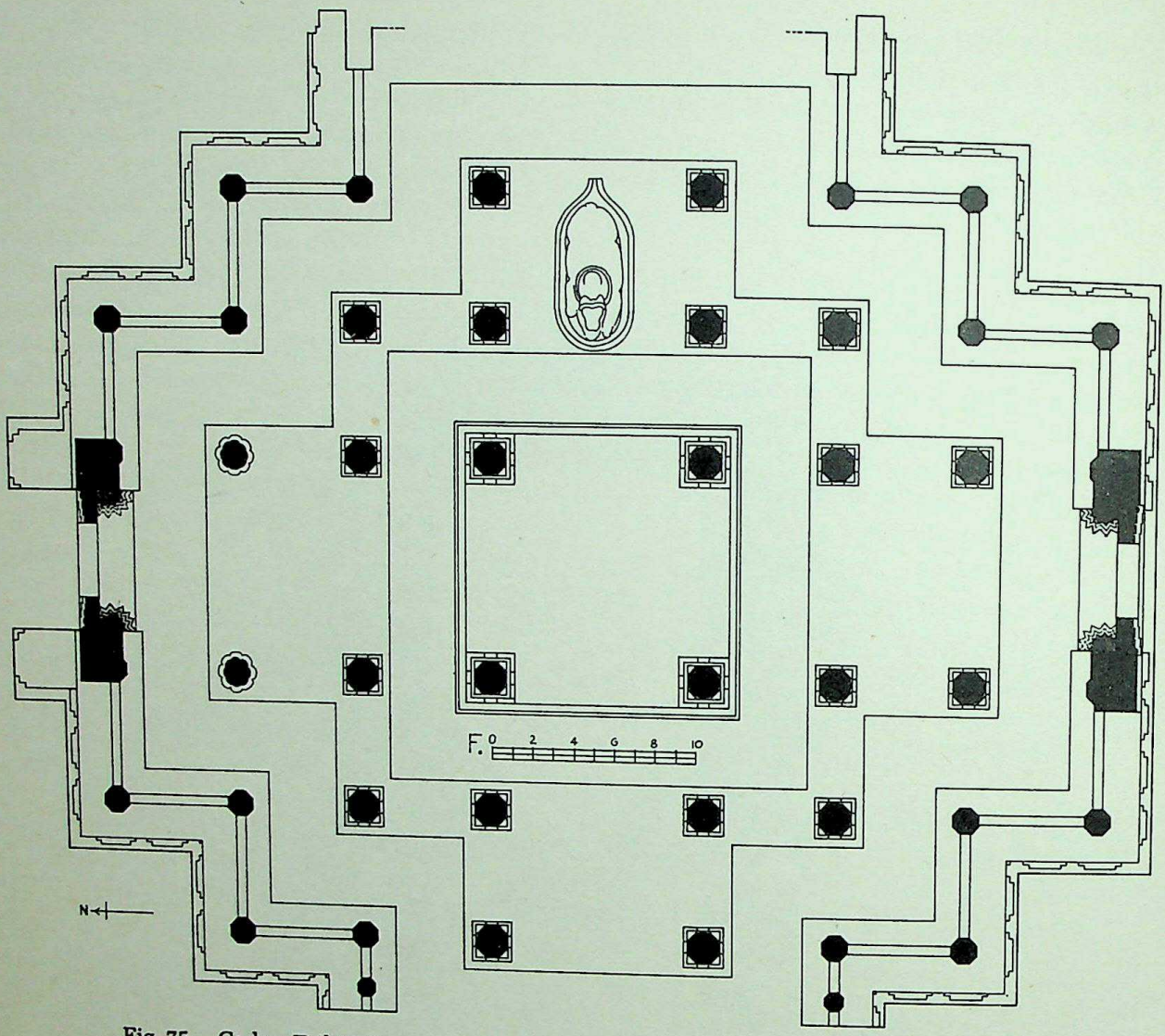

Fig. 75. Gadag. Trikūṭēśvara temple complex, New Trikūṭēśvara, raṅgamaṇḍapa, plan. (After H. Cousens.)

Gadag, Trikūṭēśvara temple complex, vimāna to the northeast of Sūrya temple (Plate 294; Cousens Plate CXVI)

This is altogether a simpler, though contemporaneous building. Its adhiṣṭhāna has a nakrapaṭṭī after that in the main shrine of the New Trikūṭēśvara temple. The karṇa and bhadra with upabhadras have no niches on the walls. The hall possibly never had been built. The temple's sobriety is its aesthetic virtue.

Aṉṉigēri, Amṛtēśvara temple (Figs. 76a, 76b, 77; Plates 295-302)

Aṉṉigēri was an important bye-capital of the Cālukyas and the Amṛtēśvara temple there is one of the largest foundations of this period. The vimāna (Fig. 77, Plate 295), about 35 ft. at the base and having a catustala superstructure, impresses as an imperial building by virtue as much of its scale as by the profusion and quality of its décor. While it keeps very close to the formal ideas and features of the school, the kapōtapālī of the adhiṣṭhāna (Fig. 76a) is not decorated in the same vein as Lakkuṇḍi or even Gadag (New Trikūṭēśvara) parallel, particularly for the way the mēṣa-makara-paṭṭikā is rendered; it reminds more of the Sūrya temple at Gadag though not so well-finished.

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The karṇas have Drāviḍa-kūṭa niches, the pratiratha are defined by large and vibrant wall-pilasters with the surface chamfered, chased, and embossed; the bhadras possess khattaka-niches topped by elaborate superstructural models, either of Drāviḍa or of an early type of Vēsara-superstructure. They are canopied above in the prastara section by a superb, almost Javanese-looking, foliate nāsī (Plates 296, 298). The superstructural elevation here demonstrates a better sense of harmony than the Kāśīviśvēśvara of Lakkuṇḍi, for it wisely banished the incompatible Nāgara forms and the pointed trifoil arches of the Kosala-Kaliṅga affiliation. The salilāntaras everywhere, including at the brief and pilastered kapilī, show the ubiquitous kūṭastambha-and-tōraṇa decoration (Plates 295-297). The prastara and the kūṭas, nāsīs in the hāra (Plate 296), and the śālās are even more richly decorated than those at the later Lakkuṇḍi temples. Likewise ornate, indeed showing considerable detail and better integration, is the lay of the superstructural mass (Plate 296). Here the kūṭas show indentations following the design below of the wall-pilasters, a subtlety rarely to be met with. The śikhara has suffered but the śukanāsa-fronton has a very finely ornamented mahānāsī whose gāḍha-image, however, is missing (Plate 299).

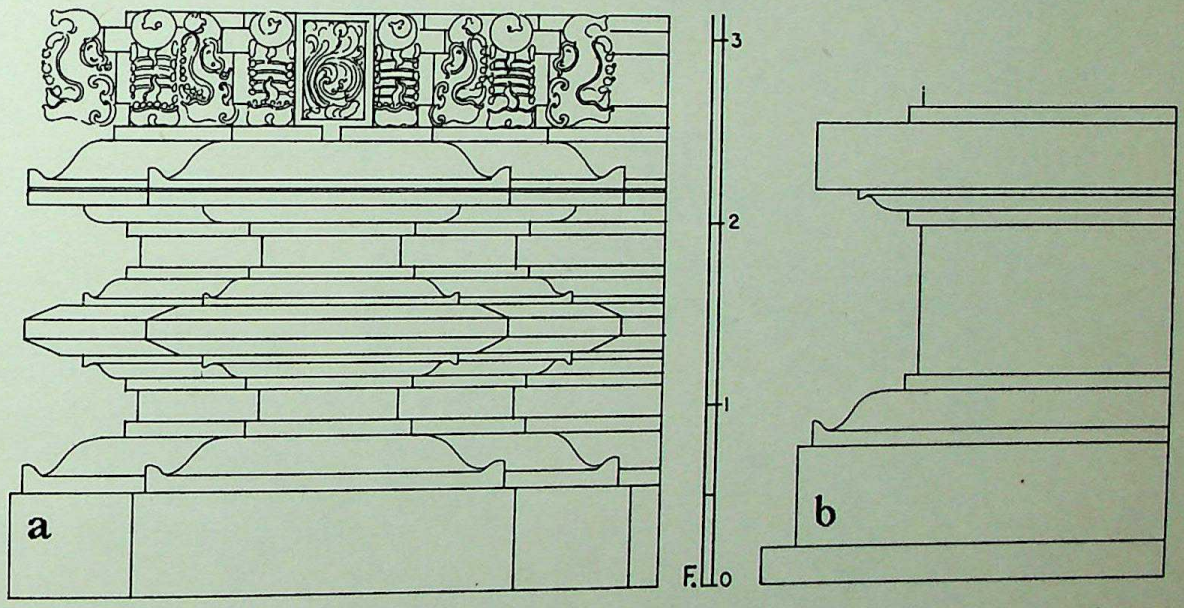

Fig. 76. Annigēri. Amṛtēśvara temple: a. vimāna, Kapōtabandha adhiṣṭhāna; b. maṇḍapa, Mañcabandha adhiṣṭhāna.

The gūḍhamaṇḍapa is about one and a half times wider than, and its adhiṣṭhāna and pāda reveal the same decorative scheme as the vimāna's (Plate 295). Its main opening is toward north, where there is a large portico with two pairs of columns in front and one pair in the middle of the sides, each pair representing a different formal variety (Plate 300). One of the columns is the cylinder-shafting-pipe type earlier noticed at Lakkuṇḍi (Nannēśvara: Plate 250) and in the great hall in the Trikūṭēśvara temple, Gadag (Plate 292). A huge śūrpa, as at the mukhamaṇḍapa of the Jaina temple at Lakkuṇḍi, overhangs as eave above the lintels. Curiously, the porch has a storeyed superstructure (as a vimāna would have). The elaborate doorframe within the portico seems in style of *c.* A.D. 1070-80.

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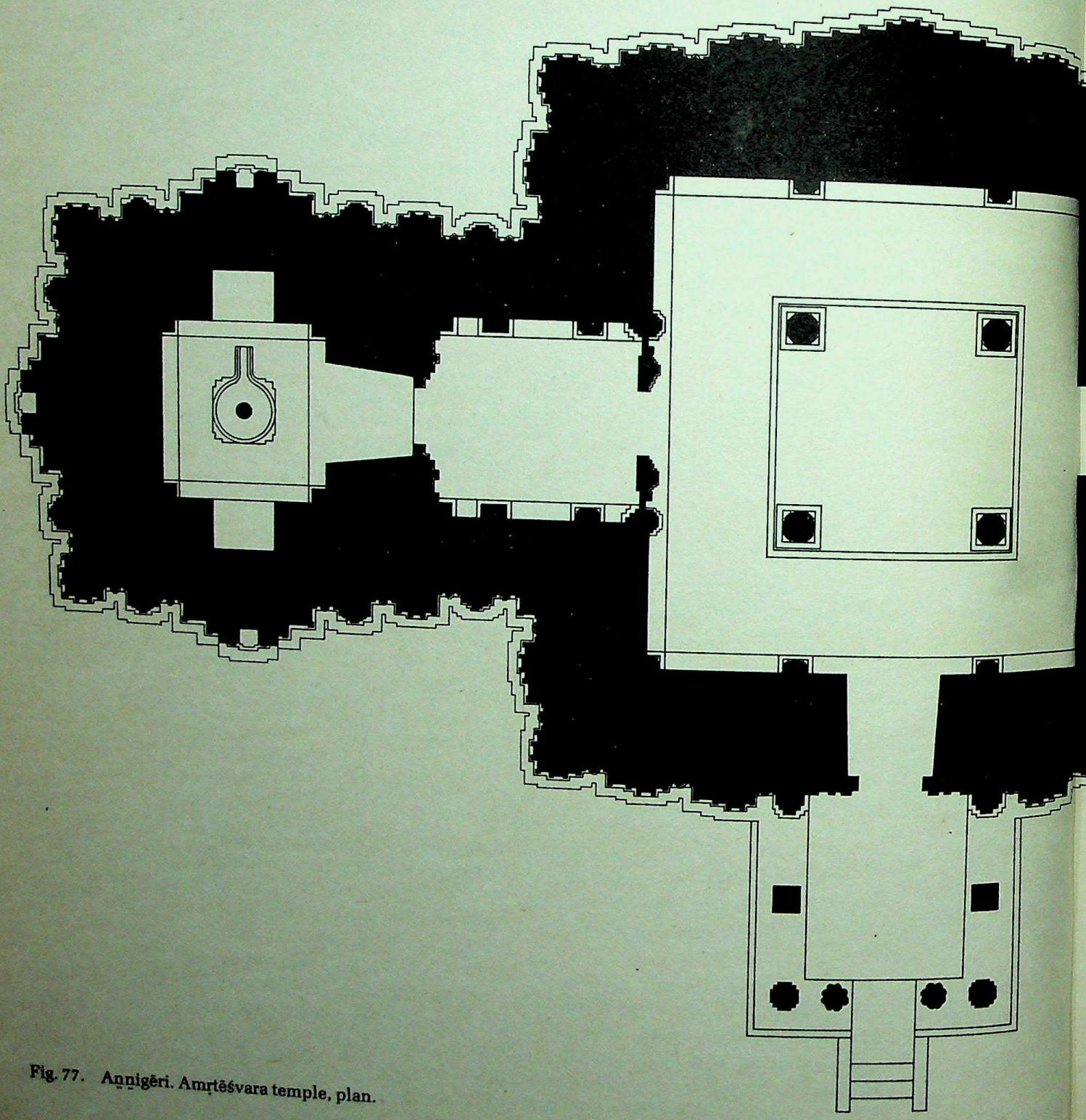

Fig. 77. Aṉṉigēri. Amṛtēśvara temple, plan.

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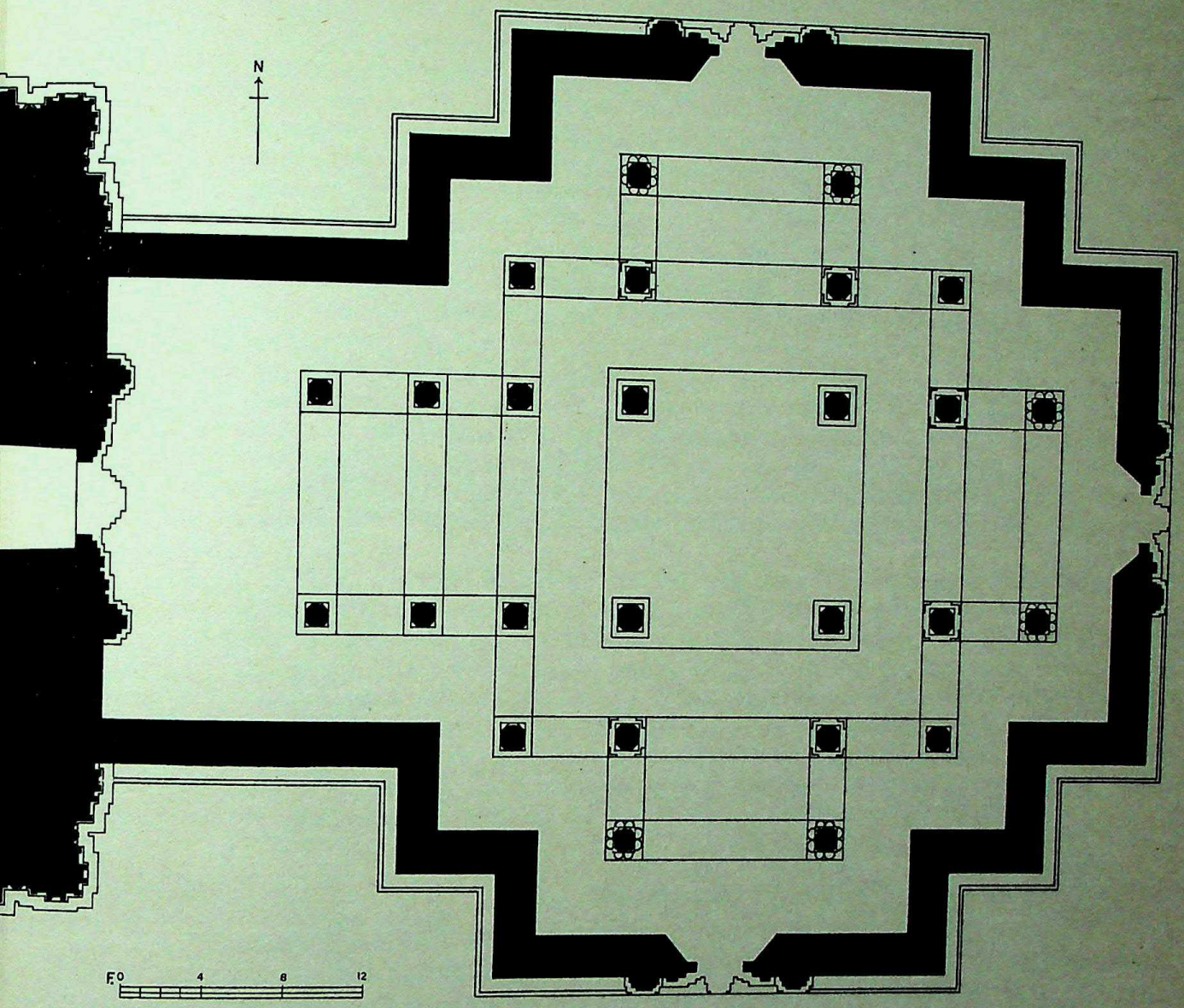

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The northern side of the gūḍhamaṇḍapa has no opening; instead, it has a wide and bulging bhadra with three upabhadra or auxiliary proliferations.

The temple stands in a compound with an uttānapaṭṭa-pavement, another indicator of its royal character. A dvāramaṇḍapa, perhaps of the same date as the portico, is located at some distance (in the prākāra) in south, co-axial with the northern portico of the gūḍhamaṇḍapa (Plate 300). So here again it is the southern which is emphasized and was the main entrance, even when eastern was not neglected. The eastern doorframe of the gūḍhamaṇḍapa is pañcaśākhā with bāhya (with padma-dala), depressed vallī-, stambha-, bhūta (as peopled scroll in quasi-rinceau fashion), and ratnaśākhā. That of the garbhagṛha was also pañcaśākhā, but ratnaśākhā is now gone, and the padmaśākhā is fused with mālā. The pillars apparently are Citrakhaṇḍa.

The large raṅgamaṇḍapa shunted to the gūḍhamaṇḍapa may or may not have been the part of the original scheme; its adhiṣṭhāna, as at Lakkuṇḍi (and still earlier at Aihoḷe), represents a different and simpler form of the general Mañcabandha type (Fig. 76b); its external appearance has been altered in later renovations, by walling up its recessed limbs. The hall's columns, such as the Indrakānta, the one with 32 flutings etc., show older elongate contours but advanced faceting (Plates 301, 302). One of those along the periphery is of the superimposed pot variety (Plate 302). The hāra corona at the exterior, however, somewhat accords with the rest of the building. It is likely that the raṅgamaṇḍapa was added when the southern portico of the gūḍhamaṇḍapa was built. But the point is not too easy to decide in absence of definitive inscriptional notices.

It is difficult to date the main fabric of the Amṛtēśvara building too precisely; stylistically it is altogether a richer building and possibly dates from the first or second decade of Sōmēśvara I's rule. The tall kūṭas and śālās of the successive stages of the vimāna's superstructure are too much indented and richly overlaid with ornament. The increase in cutting and exponential ornament, which looks "appliqué" rather than integrated, results in an effect which is countervailing. While it still uses Lakkuṇḍi form (but with a heavier emphasis on decoration), it also decisively looks forward to the next development when ornament will become an organic and intrinsic part of the constitutional elements. The temple possibly dates from the fifties or early sixties of the 11th century.

Savaḍi, Tripuruṣa temple (Figs. 78, 79; Plates 303-307)

One more temple of the metropolitan style is this Trimūrti temple at Savaḍi, the only instance of a plan in this phase based on a pointed-star formed by 16 pallavīs (Fig. 79; Plate 303). The adhiṣṭhāna details (Fig. 78; Plate 303), the sham niches with Bhūmija tops applied at the lower section of the wall, the crisp details wherever fully finished, the handsome and delicately shaped and carved tōraṇas surrounding each Latina kūṭastambha in the salilāntaras are all reminiscent of the Lakkuṇḍi school. The new feature here is the presence of floating gandharvas, gliding vidyādhara-couples, Rati-and-Kāmadēva, and several other grouped figures that are featured at, and thus relieving, the upper and otherwise blank section of the handsome, chaste, tall walls (Plates 303, 304). The cakravākamālā beneath the upper kapōta (Plate 305) and the panels of figures between the makaras, the form and detail of the kūṭas and the nāsi-forms, all point once again to the Lakkuṇḍi school. As the plan would warrant, the superstructure may have been a pañcatala Bhūmija (but without the latā-spines), suggested to an extent by the niche-tops on the walls which are all Bhūmija. The walls' buttresses seem to unfold and furl like a satin curtain. The vimāna is some 28 ft. in width with kapilī-walls encompassing the antarāla with three pairs of old type of Citrakhaṇḍa

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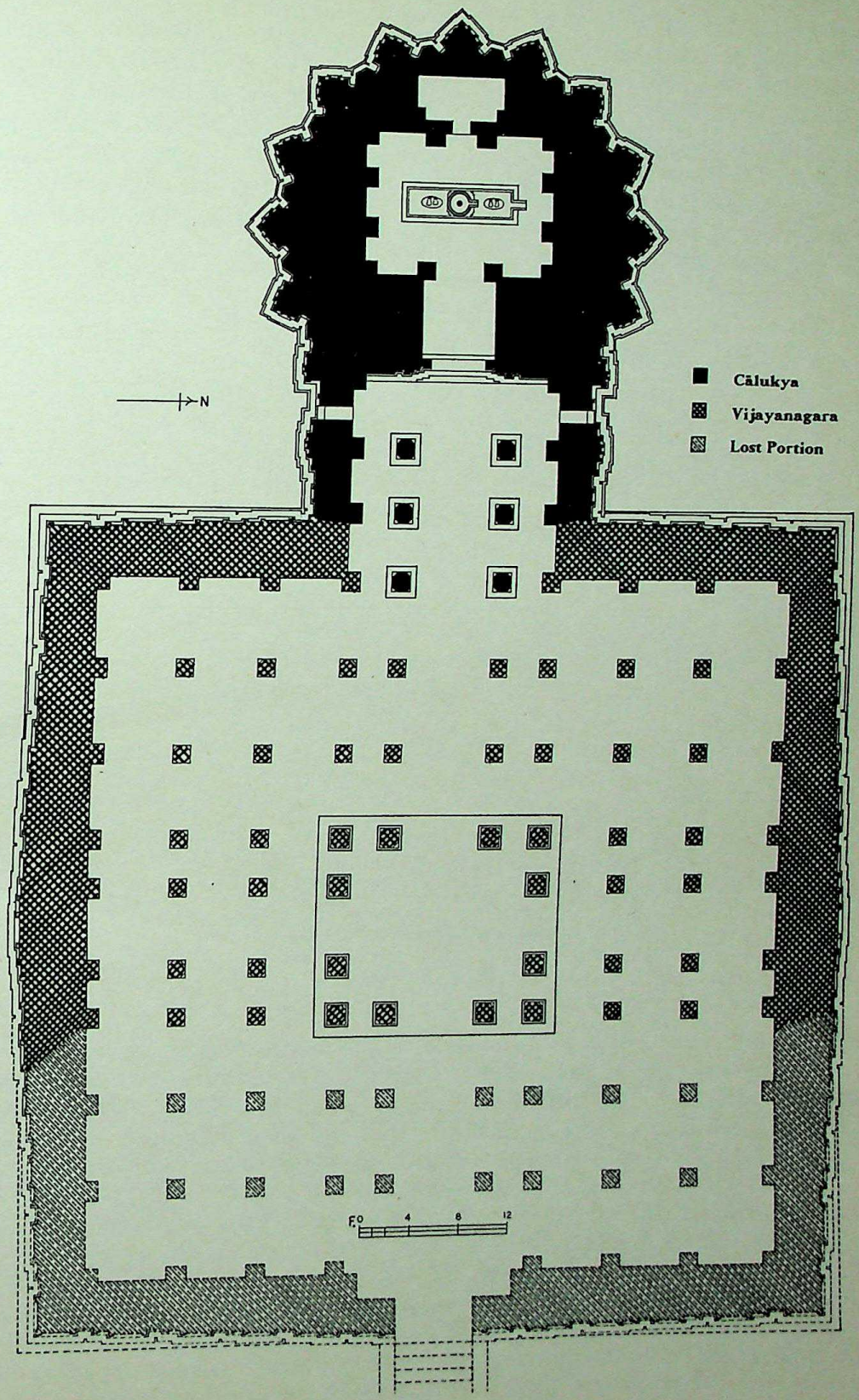

Fig. 79. Savaḍi. Tripuruṣa temple, plan.

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pillars. The partially ruined large hall attached in front is of later date. The pañcaśākhā doorframe of the garbhagṛha is largely undecorated excepting for the padma-mālā-śākhā of the early type and some compartmented chamferings along the stambhaśākhā. In the garbhagṛha, on a large rectangular pīṭhikā, have been installed a Śivaliṅga in the centre, flanked by impressive images of Brahmā (Plate 307) and Viṣṇu (Plate 306).

Of the two inscriptions found in the village, the one dated to A.D. 1083 referring to a donative grant for Candrabhūṣaṇācārya of the Mūlasthānadēva, if it applies to this temple, may furnish the building's upper time limit. The stylistic considerations, including those of the sculpture, may favour a date late in Jayasimha's time or perhaps early in Āhavamalla Sōmēśvara's period.

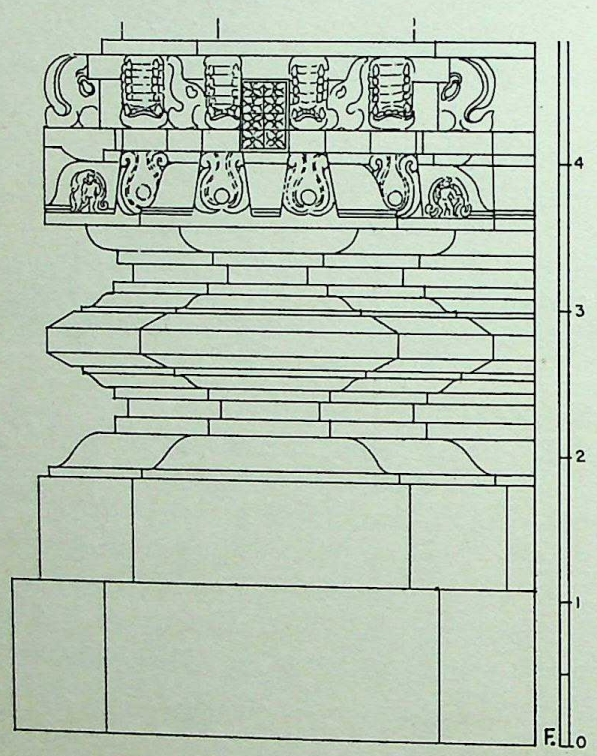

Fig. 78. Savaḍi. Tripuruṣa temple, adhiṣṭhāna.

Hūli, *Andhakēśvara* (Fig. 80; Plates 308-311)

Among the Hūli's six larger and well-decorated temples, Andhakēśvara seemingly is the earliest. The temple's dvitala and dvi-aṅga vimāna (Plate 308) has a ruined gūḍhamaṇḍapa with a large pañcaśākhā doorway at the south. One other shrine, plausibly of Sūrya, originally had joined at the east end of the hall: its basal line alone now remains (Fig. 80). The vimāna's Kapōtabandha adhiṣṭhāna derives from the early 11th century type. Here figural panels occur between the stylized makaras of the prati-kaṇṭha. The wall is chaste and shows short and broad sham-niches with Drāviḍa kūṭa tops of the same design both at the karṇa and the bhadras. The hāra and the gṛhapiṇḍi of the second tala are clearly marked, the portion above the grīvā's basal plank is gone. The kapilī has a wide but shallow wall-pilaster. The doorframe of the hall at the southern opening (Plate 309) shows padma and mālā (fused together), stambhaśākhā with fluted shaft punctuated at intervals by bejewelled-belts and topped by a ghaṭapallava member, and next the laśuna; then follows the mithuna-, vallī (as looped people-scroll)-, and finally the ratnaśākhā. Abhiṣēka-Lakṣmī is featured at the

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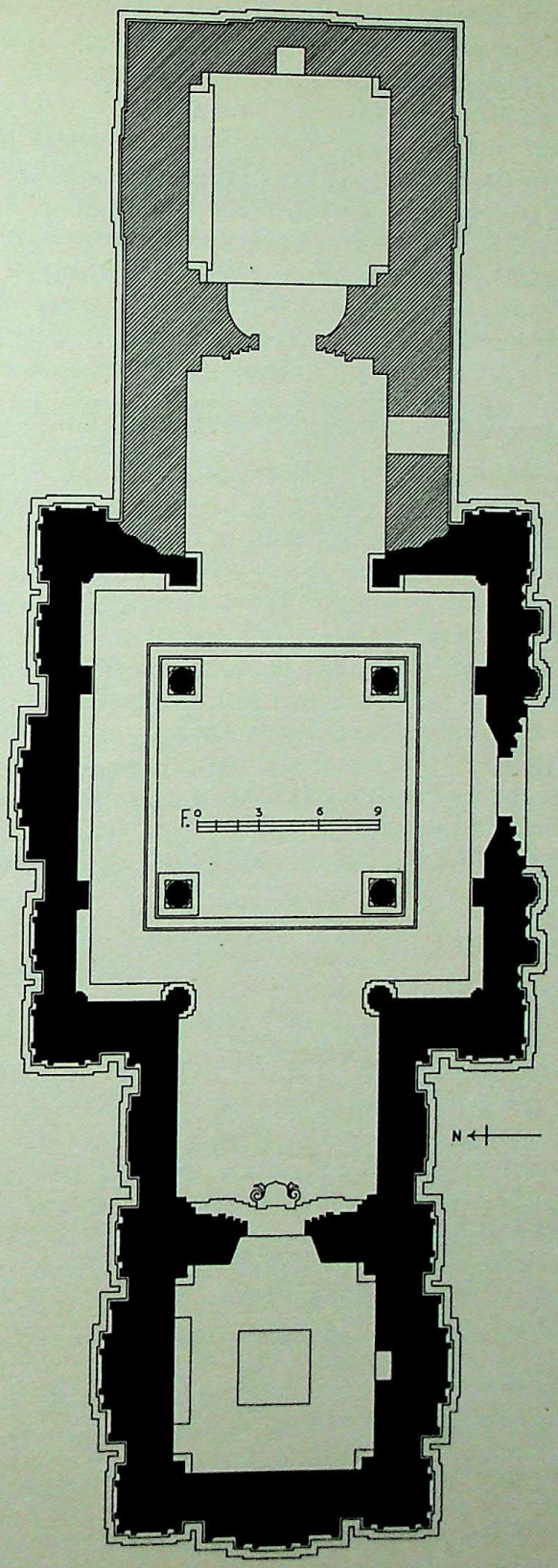

Fig. 80. Hūli. Andhakēśvara, plan.

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tutelary block. The doorframe is flanked by wall-pilasters with fine, stratified, and vibrant, typically Cālukyan embossings (Plate 309). Inside the hall are four polished Śrīkāra pillars of dark stone enriched with carving (Plate 310), the responding wall-pilasters of the Bhadraka class exhibit different elevational patterns and differing degree of ornamental enrichment. The nave-pillars support a lantern ceiling with a large śatadala-kamala or Sanskrit poets' hundred petalled lotus in the centre. The engaged columns at the antarāla bear a makara-tōraṇa (Plate 311) showing Brahmā playing vīṇā (left loop), Tāṇḍavēśvara (in the middle), and a three-headed Viṣṇu figure (right). The garbhagṛha-doorframe duplicates the śākhās of the gūḍhamaṇḍapa-doorframe except for the bāhyaśākhā which is vallī type and there is here an eave-cornice above surmounted by a sort of hāra. The temple may date from around the sixth decade of the 11th century. It is locally also known as Andhaka-sura's temple.

Hūli, Kalmēśvara temple (Figs. 81, 82; Plates 312-314, 322)

The temple had a vimāna and a hall (perhaps of the raṅga type) but mostly ruined (Fig. 82, Plate 312). The vimāna has lost its superstructure if it had been built (Plate 312). The mouldings of the adhiṣṭhāna (Fig. 81) betray shapes that are slightly more advanced than those of the Andhakēśvara. The floor-plan shows karṇa and ample bhadra flanked by salilāntara-recesses. The kūṭa top false niches relieve the walls' karṇas; the salilāntaras show kūṭastambhas and above it, in each case, a strongly delineated tōraṇa, and just above it a large grāsamukha, altogether an impressive composition even when it is somewhat provincial in feeling (Plates 313, 314). The bhadra is peculiar. It is wide with subhadra bearing a deep khattaka-niche crowned with a prominent pent-roof awning above which is placed a full and faithfully rendered model of a Vēsara vimāna (Plate 313), the upabhadras' ends are marked by shafts unusually of the Bhadraka order and typically broad and substantial as well (Plate 313). The kapilī has a wide and flattened wall-pilaster of the Vardhamāna type flanked

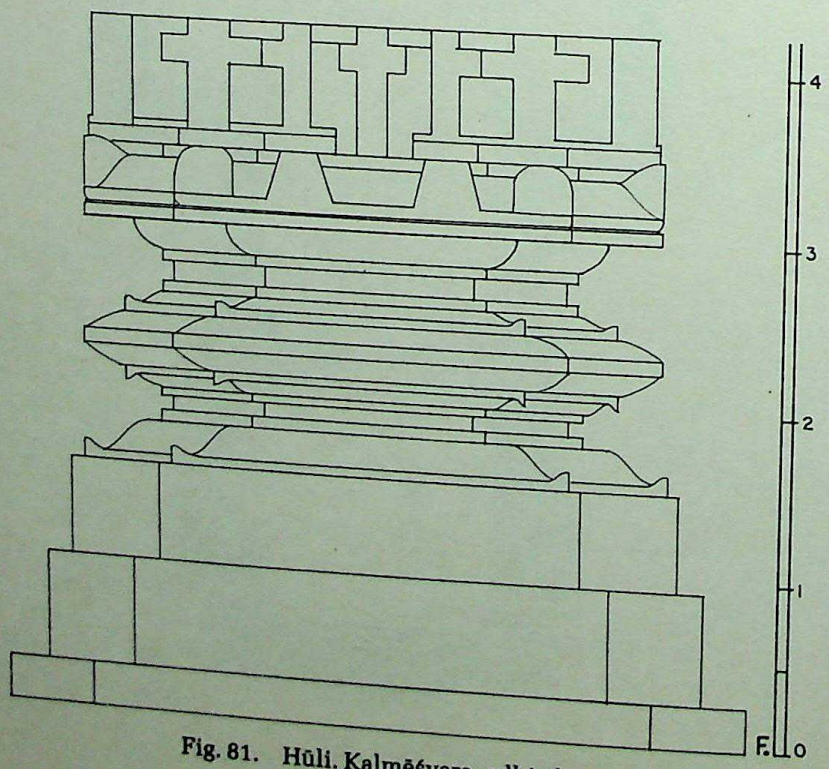

Fig. 81. Hūli. Kalmēśvara, adhiṣṭhāna.

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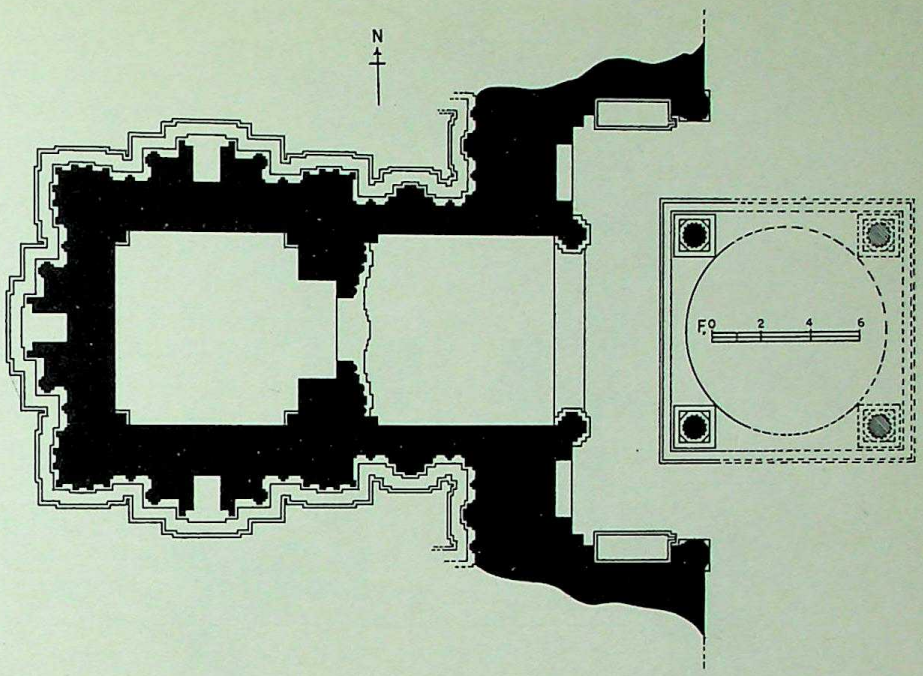

Fig. 82. Hūli. Kalmēśvara, plan.

by tōraṇa-topped kūṭastambhas in the recesses (Plate 313). The columns of the hall and the surviving columns in the rear part are plain Citrakhaṇḍa for the nave and the outlying columns have Vardhamāna shafts. The rear walling of the hall, fashioned as though of a gūḍhamaṇḍapa (as is usually the case with most temples of the Cālukya period), internally bears kūṭa topped khattaka-niches. The antarāla's lantern ceiling displays full-blown lotus of good workmanship (Plate 322). Stylistically, the temple may have been founded between A.D. 1060 and 1070.

Hūli, Kāśīviśvanātha (Fig. 83; Plates 315, 316)

The temple stands neighbourly to the Kalmēśvara, to its north and is larger, the vimāna is *c.* 26 ft. wide (Fig. 83). It may have been tritala but the portions above the ruined ardhārikā of the second tala have disappeared (Plate 315). The vimāna's adhiṣṭhāna is like Kalmēśvara's. The plan, however, is peculiar, somewhat reminiscent of the eastern shrine of the Jōḍu-kaḷaśada-guḍi temple at Sūḍi but a little larger. The narrow karṇa shows short kūṭa topped adorner niche, the salilāntara has that motif still dwarfer in size. The bhadra is fairly wide but divided into two pairs of upabhadras and the subhadra shows at its focal centre a round pilaster as at the eastern shrine of the Jōḍu-kaḷaśada-gūḍi at Sūḍi (Fig. 36) but the pallavī of that temple is absent here (Plates 315, 316). This pilaster is crowned with a peculiar superstructure made up of closely set rafter-ends in three tightly articulated and progressively diminishing stages (Plate 316) which, curiously, generate a truncated faceted pyramid. The same wall elevation, on a reduced scale and with diminished architectural details, is repeated on the ardhārikā walls (Plate 316).

The hall's front part and the dwarf pillars with their supporting peripheral half wall have disappeared. The four nave pillars are dark polished Śrīkāra with the usual carving. The surviving columns outside the nave show Citrakhaṇḍa (with cube show-

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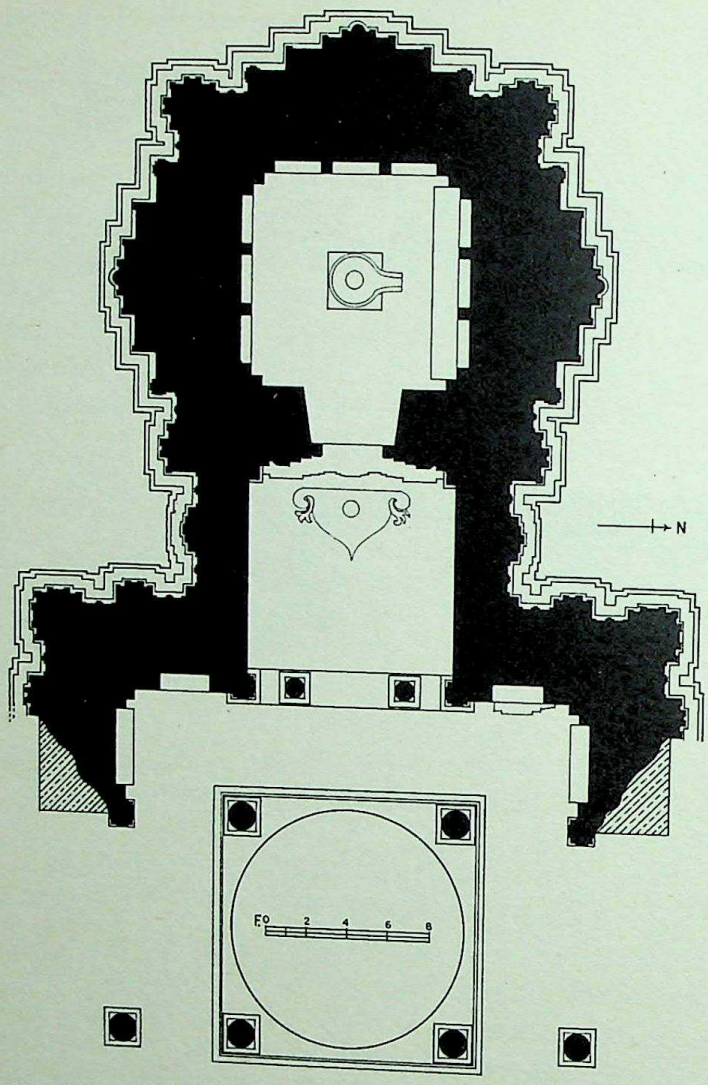

Fig. 83. Hūli. Kāśīviśvanātha, plan.

ing ghaṭapallava member) and one with shaft showing handsome octagonal bell-member (Plate 315); the pair of Vardhamāna columns are embedded in the rear wall-corners that contain khattaka-niches. The antarāla has engaged columns with Vardhamāna shafts but unusually showing a central and an upper demarcating belt. The dilated antarāla columns are of an advanced superimposed pots as in Nāgai and Bēvūr temples but they bear no tōraṇa, either free or on the lintel-profile. The garbha-gṛha-doorway is akin in form to that of the Andhakēśvara, though a little late in style. The temple may perhaps date from the latest years of Sōmēśvara I.

Lakkuṇḍi, Nāganātha (Pārśvanātha) temple (Figs. 84, 85; Plates 317-321, 323)

The Pārśvanātha temple (Fig. 85), one other Jaina foundation which in date seems to have followed the wake of Attiyabbe's large temple, is today called Nāganātha, because the image of Pārśvanātha in the garbhagṛha has been replaced by a Śiva-liṅga beneath the canopy of the Nāgarāja Dharaṇēndra, the two cāmaradharas of the Jina still stand in position and the triple umbrella above is also intact (Plate 323). (The śālā-nāsī over the bhadras of the vimāna shows seated images of Jinas including Pārśvanātha which leave no doubt that the edifice originally was built for the Jaina sect and was for certain dedicated to Jina Pārśvanātha, appropriated for Śaivite worship, perhaps during the Vīraśaiva uprising or in later times.) The temple uses less ornament than its predeces-

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sor but otherwise is in the idiom typical of the Lakkuṇḍi school. The adhiṣṭhāna (Fig. 84) is in the vein typical of the Lakkuṇḍi school. It, however, employs very little ornament. The wall is chastely done and the kūṭa-niches appear only at the karṇa and subhadra faces; while kūṭastambha-ornament is restricted to those salilāntara-recesses that neighbour the karṇas. The prastara and its adornment just as the śālā and nāsī decoration exhibit no over-abundance, but have been done in good taste (Plates 317, 318). The vimāna has no superstructure.

The pillars of its mukhacatuṣkī are superbly shaped (Plate 319) and have in the lower middle part that simple beautifully embossed-and-cut relief, a very subtle and luminous Cālukya decorative device, the earlier and archaic example of which has been noticed at Rōṇ (Kaḷguḍi, Plate 10). It is counterbalanced in the upper section by a broad grāsakīṅkaṇikā, less bold but more elegant than that found even in the Kāśīviśvēsvara and indeed here more harmonized with the lay on the pillar-faces (Plate 319).

The Catuḥśākhā doorframe of the closed hall are plain khalva-, faceted but otherwise unadorned stambha-, plain rinceau with rounded corner, and plain antaraśākhā; the pēdyās, too, have been left plain. The hall has a spacious interior with a rather wide nave, whose four polished Śrīkāra pillars with brass-work like leaves and a carved upper belt (Plate 320) support Padmaśilā bearing a stylized "sahasradala-kamala" or thousand petalled lotus of unsurpassed formation and lustre (Plate 321), the best among the known Karṇāṭan examples of the period. The pañcaśākhā doorframe of the garbhagṛha has thin padma-mālā, vyāla-, stambha with entwined peopled scroll, bhūtaśākhā with pramathas in loops and ratnaśākhā. On the whole, the temple looks more effective at its exterior than in the interior. The exterior surely responds to and reflects the general spirit of this phase, in a restrained way (just as of the Digambara Jaina theology shunning over-ornateness), and paving a way for a more integrated, better balanced, and more coherent architectural products of the next phase.

C. Sivaramamurti took this temple as "Brahma-Jinālaya"; however, this cannot be that building; its typical Lakkuṇḍi idiom notwithstanding, it is posterior by some decades to the original (and different) in this town, of c. A.D. 1007, discussed in the foregoing pages.

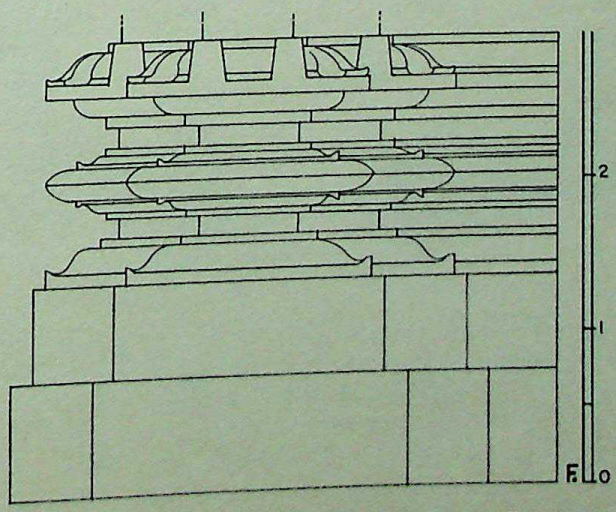

Fig. 84. Lakkuṇḍi. Nāganātha (Pārśvanātha), adhiṣṭhāna.

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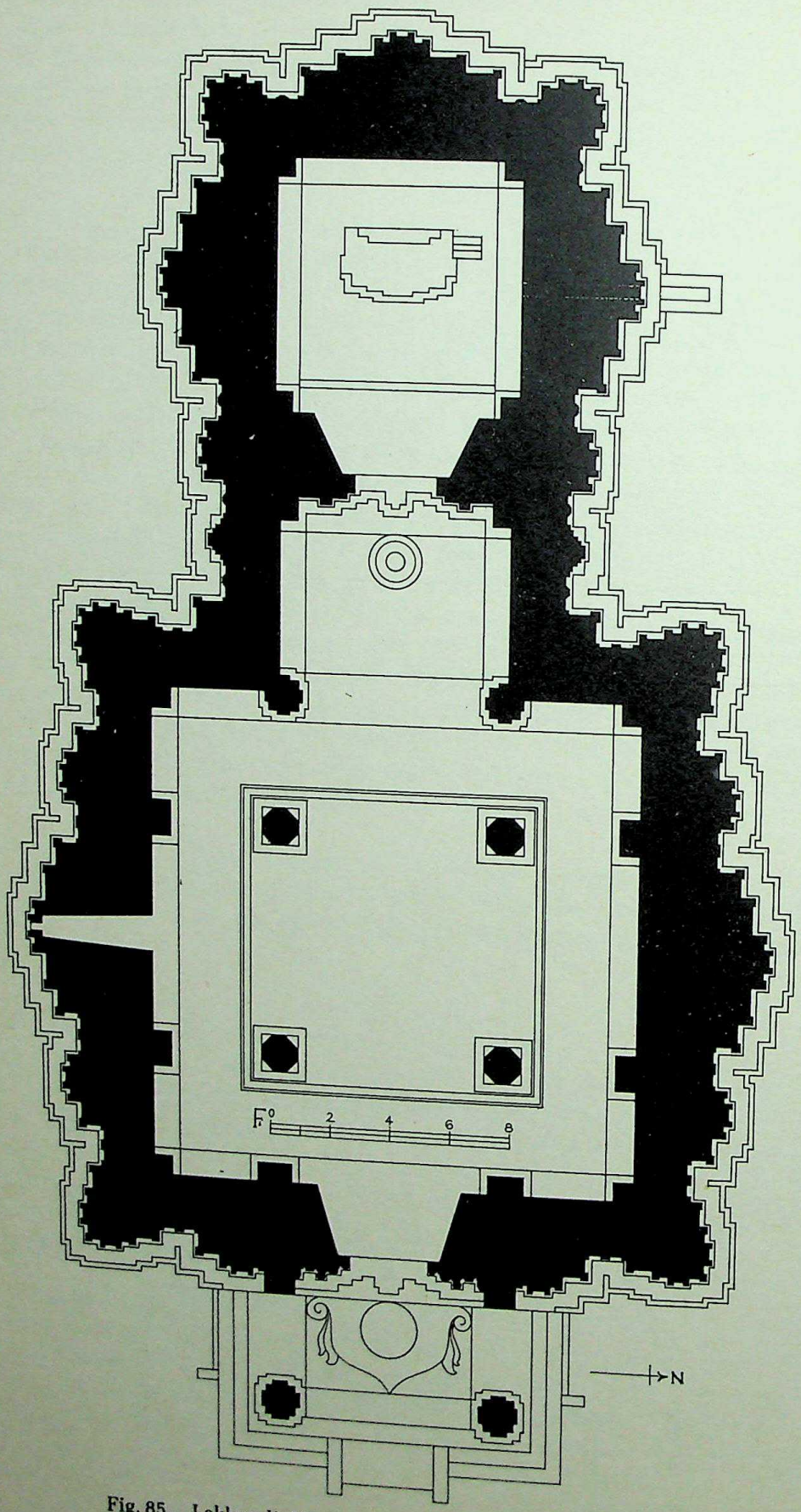

Fig. 85. Lakkuṇḍi. Nāganātha (Pārśvanātha), plan.

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Supplementum

Muḷgund, Jaina temple no. 2 (Plates 324-326)

The exterior is rather plain with simple wall-shafting. The oblong closed hall is entered at the east through a hastihasta-stairway of good workmanship (Plate 324), of the type analogous to that of Temple 1 (Plate 216). The nave has four Śrīkāra pillars after the fashion of the sixties. Bhadraka pillars stand in the antarāla section (Plate 325). They, as well as the Rucaka pilasters (Plate 326), have superimposed zones of designs; those of the Rucaka have broadly stratified embossings (Plate 326). The garbhagṛha-doorway has five śākhās with shallow carvings.

Aihoḷe, Tryambakēśvara (Plate 327)

This Phāṁsanā temple has elongated Śrīkāra pillars inside its hall. The garbhagṛha-doorframe has daṇḍaśākhā of the superimposed pots type often seen in Phase I (Trend "A") temples. It may be a shrine of the Sōmēśvara I period, probably of late fifties.

Iṭṭagi, temple 4 (Plates 328-332)

The vimāna is mostly ruined leaving only a remanent of its adhiṣṭhāna which is of the vēdībandha form (Plate 328). Its vajrakumbha with a pair of transverse paṭṭikās and the facial figure-bearing niche-motif will be adopted in a few temples in Teliṅgāṇa of the Kākatīya period. The praṇāla shaped as "laughing makara" with a riding vidyādhara couple is intact (Plate 329). From the fallen fragments, the decorative slabs of the superstructure (Plates 330, 331) (one showing a female attendant and another a Bhairava set within the nāsī), the nature and quality of sculptural carving may be discerned. The gūḍhamaṇḍapa, for its central and the forepart, has been destroyed long ago. It had plain Citrakhaṇḍa pillars, some still standing. The pañcaśākhā doorframe (Plate 332) is archaistic, resembling as it does the examples from Nāgai, Bēvūr, Halakaṭṭa, Sirasgi, and similar temples of that particular group of Phase I. Reed blocks (which were to be the hallmark of the Teliṅgāṇa style in Andhra Pradesh) flank both sides of the stambhaśākhā; other śākhās are padma-, vyāla-, peopled-scroll, and ratna. Judging from the style of the door-guardians and other sculptures, the temple may be dated to the sixties of the 11th century.

Lakkuṇḍi, The Great Jaina temple complex, temple 2 (Plates 333, 334)

Neighbourly, and at a little distance to the north of the great Jaina temple, stands another temple, that of Pārśvanātha, whose chief merit lies in the manoeuvring of the adhiṣṭhāna configuration. There is, for instance, a minor pallavī at the centre of the subhadra-face of the bhadra, and pratiratha too has been treated as a pallavī (Plate 333). However, the plan of the vimāna-walls is not quite in conformity with the plan of adhiṣṭhāna; there is in fact a distinct divergence between the two members even when the wall follows the karṇa, pratiratha, and bhadra divisions (Plate 333). Also, the treatment of the adhiṣṭhāna at the junction between the vimāna and gūḍhamaṇḍapa is peculiar, showing as it does a circular pallavī placed between a pair of stellate pallavīs (Plate 334). This mode of manipulation reminds us of the subtle playfulness resorted to for the adhiṣṭhāna in the interior walls of the Nāgagoṇḍa elevation at Sūḍi (Plate 106). Very possibly, the two structures are contemporaneous, in which event the date of this temple (or at least the adhiṣṭhāna) could be c. A.D. 1060.

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Aṅgūr, Kallēśvara (not illustrated)

The trikūṭa temple has three square vimānas enshrining Śiva (W), Janārdana (N), and Āditya (E). They share a closed hall with a door at the south. The adhiṣṭhāna and the walls of the three shrines as well as of the hall are plain: only the eastern shrine preserves its ēkatala appearance, but with truncated śikhara. The hāra above the prastara of the vimāna also goes around the hall: it is, unusually, without the kūṭas, pañjaras, and bhadraśālās and thus in its pristine form. (Patil 1992, Plate 122.) The gala-recess of the hāra bears blocks, some of which are carved: they show Śiva, Ēkādaśa-Rudras, Vināyaka, Mahādēva, Nṛsiṁha, Brahmā, Aṣṭa-Dikpālas, and Kālī, Caṇḍikā, and Sarasvatī; also gandharvas, elephants, lions, haṁsas, and makaras.

The hall's saptaśākhā doorframe is after the Trend "B" type met with at Lakkuṇḍi and Gadag, but with provincial inflextions. Inside the hall are four square pillars. Along the walls are images of Vināyaka, Caṇḍikā, Āliṅgana-Candraśēkhara, Dakṣa with consort, Sapta-Mātṛkā slab, and Rati-Manmatha. The antarālas are open. Each of the three garbhagṛhas has a pañcaśākhā doorframe, the details are as follows: (W) ratna-, pramatha-, vallī-, stambha-, vallī-, and padmaśākhā; uttaraṅga shows Tripuruṣa; (N) ratna-, vyāla-, vallī-, rūpaśākhā (showing elephants with riders), stambha-, vallī-, and padmaśākhā; the lintel centrally displays Nṛsiṁha with two consorts; (E) ratna-, pramatha-, vallī-, stambha-, padma with lotuses shown in profile, and another padmaśākhā (the usual petaled type): the lintel here bears the figure of Bhairava at the centre.

As at the gūḍhamaṇḍapa-doorway, the pēdyā figures at the garbhagṛha's door are stationed under each śākhā: Lakṣmī with elephants appears at the lalāṭa in each case. The garbhagṛha doors show ardhacandra with śaṁkhāvarta before the udumbara-threshold.

Patil's dating of the temple to mid 11th century is fully upheld by the style of the divinity images in the hall as also of the doorframe figures.

M. A. Dhaky

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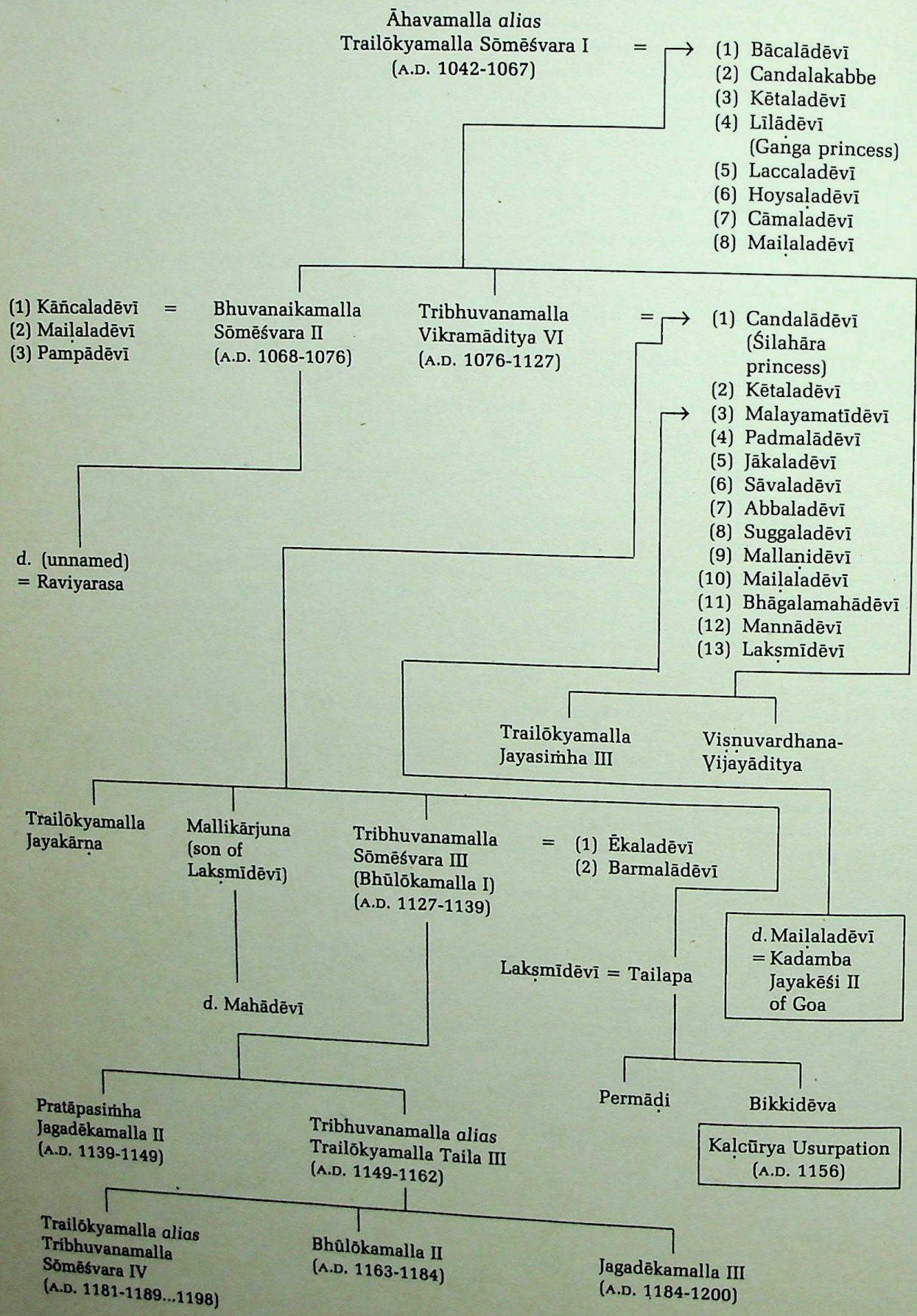
Genealogical Table: *Cālukyas of Kalyāṇa, Phase II*



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CHAPTER 34

II.C.1.b.

Northern Karṇāṭa style, *c.* A.D. 1067-1189

Cālukyas of Kalyāṇa: Phase II

Historical Introduction

Sōmēśvara II succeeded his father Sōmēśvara I in the early summer of A.D. 1068. Soon after, the Cōḻa monarch Vīrarājēndra besieged Gutti; the attack, however, was repulsed by the Cālukyas. Sōmēśvara next paid attention to northern India, particularly Mālavadēśa where his younger brother, prince Vikramāditya, had installed Paramāra Jayasiṁha on the Mālava throne. Jayasiṁha, however, was ousted by his uncle Udayāditya. In this conflict, Sōmēśvara, along with the Kalacuri king Karṇa of Tripurī and the Caulukya monarch Karṇadēva of Aṇahillapāṭaka, tried to help Jayasiṁha. However, the confederated army was defeated by Udayāditya in A.D. 1070.

Sōmēśvara, according to the court poet Bilhaṇa, harboured suspicion about the loyalty of his brother Vikramāditya who was as ambitious as he was capable. Before proceeding against Paramāra Udayāditya, Sōmēśvara had recalled his brother from Mālava and sent him to the territories south of Kalyāṇa and next dispatched an army to pursue him. This army, however, was defeated by Vikramāditya. The prince next proceeded to Banavāsi for fighting against the advancing Cōlas and thence marched to Goa against the Kadamba chief Jayakēśi I. With the help of the subjugated Kadamba vassal (who, as a political expediency, gave him his daughter in marriage), he proceeded to the Cōḻa country for battling with Cōḻa Vīrarājēndra who could not withstand the encounter, and, for winning friendship, gave his daughter in marriage to the prince. (This was a little before A.D. 1070 when Sōmēśvara was still engaged in Mālavadēśa.) Shortly after this, Vikramāditya heard about the death of Vīrarājēndra as also about the consequent unrest in the Cōḻa capital whereupon he forthwith proceeded there, quelled the rebellion at Gaṅgaikoṇḍacōḻapuram, and installed his brother-in-law Adhirājēndra on the throne. Adhirājēndra, however, was dethroned within days and was succeeded by the Eastern Cālukya prince Rājēndra II who assumed the title "Rājakēsari Kulōttuṅga (I)." Soon after, in the years between A.D. 1073 and 1076, Sōmēśvara II made Baṅkāpura his second capital for ensuring a tighter control in that vitally important region and for intensifying vigilance. Vikramāditya, on his part, now plotted to overthrow his brother and seize the throne. In this war of the brothers, Sōmēśvara I was aided by Cōḻa Kulōttuṅga who, however, had to flee before Vikramāditya's martial might. Vikramāditya, on his part, got help from the Sēūṇa prince Sēūṇacandra II, the Hoysaḷa chief Eṟeyaṅga, and the Kadamba chief Kīrtidēva of Hānagal. Sōmēśvara II, on his side, had the support of the feudatories like the Telugu Cōḍa Ciddaṇa-Cōḍa, the Kadamba prince Udayāditya (the younger brother of Kīrtidēva), and of Mahāmaṇḍalēśvara Lakṣmarasa who was loyal to the throne. But Vikramāditya's side got an upper hand: the defeated king Sōmēśvara was taken prisoner. His rule thus ended some date by the close of the year A.D. 1076. What happened of him thereafter is not known.

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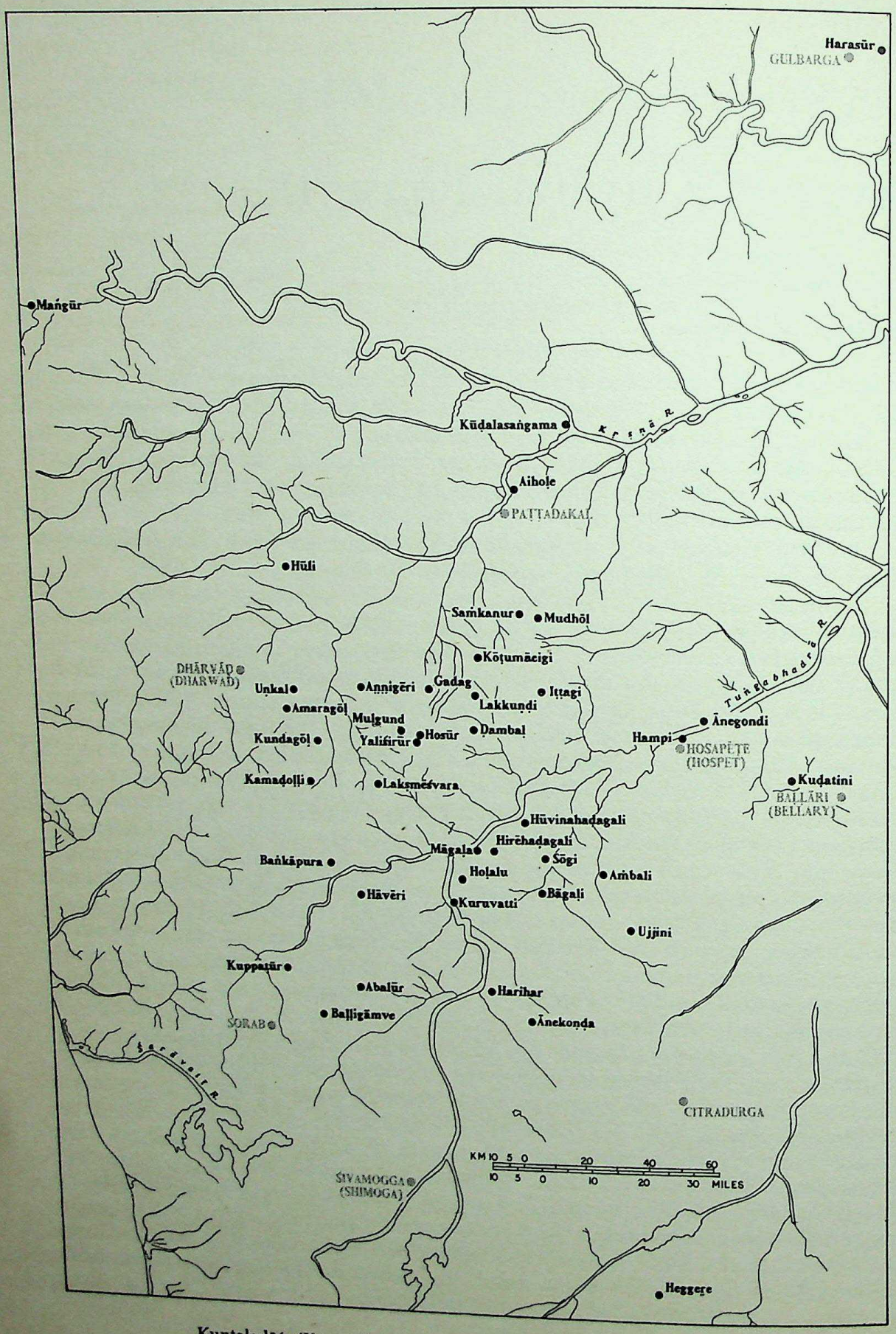

Kuntaladēśa (Karnataka), Cālukyas of Kalyāṇa, temple sites (Phase II).

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Vikramāditya ascended the throne in February 1078 A.D. His long reign of over 50 years was relatively peaceful and culturally highly productive. In his times the largest number of buildings — some of them being among the finest — were built. His court was graced by the great Kāshmirī poet Bilhaṇa who wrote the famous *Vikramāṅkadēva-carita*, a biography of Vikramāditya and his ancestors. As for his political career, Vikramāditya wisely did not set his gaze toward south, for Kulōttuṅga Cōḷa was too strong for him. In his initial years he had to deal with a couple of recalcitrant chiefs, mainly Goggi and Nāgavarma of Paive who were vanquished by his younger brother, prince Jayasiṁha (who was governing Taradvāḍi and several other districts) and by Cannarasa in 1079. In the years that followed, however, prince Jayasiṁha conspired to seize the throne with the help of Kulōttuṅga Cōḷa. Sometime in 1082 or soon after he was defeated and taken prisoner. In north Vikramāditya had to settle an old score with Paramāra Udayāditya. His first expedition in A.D. 1077 was not so fruitful. In his second, in 1089, he succeeded in vanquishing him. And soon after he proceeded against the rebellious Śilāhāra chieftain Bhōja of Karahāṭaka, but he could be subdued only in 1100. In or before 1112, his Daṇḍanāyaka Śrīpatiyarasa presented the emperor a large booty taken after the insurgence in the country of the Kalacuris of Ratnapura. In the years after A.D. 1117 he eventually had to counter the strength of his Hoysaḷa vassal Viṣṇuvardhana who had grown very powerful as well as uncontrollably ambitious; his forays eventually had grown into menacing insurgencies in the heartland of the empire itself and after several struggles his expansionist moves were curbed, a story reserved for the chapter on the Hoysaḷanāḍu architecture. By 1120, when favourable circumstances prevailed due to the complex situation in the Vēṅgī country when the Cōḷa power there had weakened, Vikramāditya succeeded in asserting his authority.

In 1127 Bhūlōkamalla Sōmēśvara III, Vikramāditya's elder son, ascended the throne. In that year Kollipāke passed to Vikrama Cōḷa whose subordinate Nambaya began to rule that territory on behalf of the king. By 1130 the Vēlanāḍu chiefs, loyal to the Cōḷas, succeeded in asserting their authority on southern Vēṅgī; the Cālukya generals failed to defend or regain that territory. Also, between 1129 and 1135, Hoysaḷa Viṣṇuvardhana again tried to revolt and had met with some success. Sōmēśvara was neither an astute politician nor a general of military acumen. He preferred scholarship. The famous encyclopaedic work, the *Mānasōllāsa olim Abhilaṣitārtha-cintāmaṇi*, is attributed to him. He ruled for only 13 years and was succeeded by Jagadēkamalla II in 1139. The forces of disintegration of the empire now began to operate more visibly. The Teliṅgāṇa and adjacent territories in Āndhra, where the Cālukyas authority was still acknowledged, succumbed to internal feuds between the vassal chiefs in which Kākatīya Prōla II ultimately had emerged powerful. On the western side, the Kadambas of Goa declared independence but soon after they had to face, like the Kadambas of Banavāsi and Hānagal, the attacks of Hoysaḷa Viṣṇuvardhana. In 1143, however, notwithstanding their strong resistance, the Hoysaḷas were defeated by the imperial forces just as the Kadambas too were subdued and for a while the sinking prestige of the Cālukyas was restored. In the name of Jagadēkamalla a work on music — the *Saṅgītacūḍāmaṇi* — is known.

Jagadēkamalla II was succeeded by his younger brother Taila III. Within a few years of Taila's accession, the Kalacuri feudatory Bijjala started raising his head. By 1157 he assumed the imperial titles. In other directions, the Śilāhāras, the Hoysaḷas, and the Kākatīyas began to assert their independence. Besieged by the adverse circumstances, Taila III prematurely met his death by *c.* 1162. The Kalacuris put to death several members of the family of the Cālukyas, Taila perhaps may also have been the victim.

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Tribhuvanamalla Sōmēśvara IV, son of Taila, had managed to escape from the hands of Bijjala; but by that time the Kalacuris had almost completely usurped the Cālukya kingdom. The surviving members of the royal house had to seek refuge in different princedoms of their subordinates. On the Kalacuri side, within two decades, the generals revolted against the usurper and backed the Cālukya prince. Their united efforts succeeded in throwing out the Kalacuris by 1183. Unfortunately for Sōmēśvara, in the north, the Sēüṇas had begun to grow formidably strong. They destroyed the remanants of the Kalacuri power and advanced towards the Cālukyan heartland. From the south, the Hoysaḷas, who had become equally powerful, proceeded towards north with the same territorial objectives in mind. Ultimately, by 1189, the Sēüṇa Bhillama occupied the whole of the Cālukya main territory. The nominal rule of Sōmēśvara IV, who apparently had survived by taking refuge to capital of the Kadambas of Goa, was acknowledged ruler till 1215 in limited areas: after this very little is heard of the Cālukyas.

The religion of the monarchs and hence of the State as well as largely of the subjects was Śaivism through its various sects such as the Pāśupata which had a continual and progressively flourishing existence. This is confirmed by the very large number of the extant Śaiva shrines and even larger number of donative grants bequeathed by the royalty, the generals, and other high officials as well as the mercantile community, and in some cases by the Śaivaite abbots. Viṣṇu was also worshipped but his independent shrine is exceedingly rare to meet with. (His shrine generally was incorporated into the scheme of the triple shrine.) The reports on the Vaiṣṇava pontiffs is virtually absent while donations to Viṣṇava shrines are apparently very, very infrequent. Sūrya, too, was worshipped but his independent shrines are never met with, for his was the third shrine to be included in the triple shrine ensembles. Among other divinities, Vināyaka, Caṇḍī, sometimes Sarasvatī, Skanda, and Sapta-Mātṛkās find place in the dēvakulikā-khattakas of the halls.

Only a few notices on Buddhist centres are known. Nāgiyakka, the sāvasi of the temple of Buddha in Baḷḷigāmve, was a witness to a gift of land made in Vikramāditya's time to the gods Lōkēśvara and Jōgēśvara. In Ḍambaḷ, a Buddha-viḥāra was built by 16 seṭṭis in 1095-1096; and Saṁgāvayya seṭṭi, a vaḍḍa-vyavahāri of Lokkigūṇḍi, founded a large vihāra enshrining Ārya-Tārādēvī. Kōḷivāḍa was another site where Buddhists lived.

Much more important than Vaiṣṇavism and Buddhism was Jainism which was patronized by generals and tradesmen and had prevailed in the larger parts of Karnataka with several important and flourishing centres as well as a large number of holymen and lay-followers in its fold. Scores of Jaina temples had been built during this period and several of these, as the inscriptional records reveal, had received generous bequests for their upkeep, a few from the royalties and many from the highly placed officials and other lay-followers. From the bulk of such records a few among the more important may be noticed in this context and for want of space confining mostly to the period of Sōmēśvara II and Vikramāditya VI. To begin, Daṇḍanāyaka Baladēvaya gave a grant of a land piece to Baladēva-Jinālaya (probably founded by him) in Saravaṭūr (Soraṭūr) in A.D. 1071. In 1072 Mahāmaṇḍalēśvara Lakṣmēśvara renovated the Gaṅga-Permāṇḍi-Jinālaya at Aṇṇigēri after its destruction by the Cōḷa army. In 1074, Buvanaikamalla (Sōmēśvara II) gave a land grant to the Śāntinātha-dēva of Bandālike in Nāgarakhaṇḍa. In the same year, donations were granted to the Arasara-basadi of Ponnugunda (Hanagunda) by lay-followers; also, then, to the Jaina temple at Sōmāpura, a donation was given by some Seṭṭi. Tribhuvanamalla (Vikramāditya VI), in response to a request made by Daṇḍanāyaka Barmmadēva, gave a grant of land to the

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Cālukya-Gaṅga-Permāṇḍi-Jināḷaya in A.D. 1077. In 1079, in the time of Tribhuvanamalla (Vikramāditya VI), Nokayya founded a temple in Taṭṭakere to which the local chieftain Gaṅga Permāḍidēva gave some donations. In A.D. 1085, Suṅkaveragaḍe gave donations to Goṇada-Beḍige-Jināḷaya in Vikramapura (Arsībīḍi).

In 1094, the Jaina queen Jākaladēvī, one of the consorts of Vikramāditya, founded a Jaina temple at Iṇgaḷgi. Some time probably in the last quarter of the 11th century, Bāhubali ācārya founded a Jaina temple in Hanagunda. In 1112 Kālidāsa daṇḍanāyaka gave donations to the Pārśvanātha temple at Konnavurī (Koṇṇūr). In the same year Vācaladēvī, the second consort of the Gaṅga chieftain Gaṅgarasa, founded a Jaina temple in Bannikere as reported in the inscription from Ālahaḷḷi. Some time early in the 12th century, during the reign of Tribhuvanamalla, a piece of land was granted to the Jaina basadi at Sirasaṅgi (Sirasgi) by the village headsman and a few other individuals. Also in those years, Bammi Seṭṭi founded Brahma-Jināḷaya in Śavaṇūr.

In 1130, in the time of Bhūlōkamalla Sōmēśvara III, Mahāmaṇḍalēśvara Mārasiṁhadēva gave donations for the worship of the ēkaśalēya-Pārśvanātha of the Māṇikyadēva-basadi in Koḍanpūruvadavalli.

The good days of fraternity, friendship, and tolerance that had prevailed till about the middle of the 12th century in northern Karnataka, suddenly gave place to bad times for Buddhism and Jainism with the rise of the fundamentalist and militant form of Śaivism whose movement was spearheaded by Ekāntaḍa Rāmaiyya. Buddhist pockets were completely wiped out and the Jaina followers and Jaina sacred buildings at many places considerably suffered. Some temples were converted to Śiva temples; many others had been completely destroyed leaving behind scores of inscriptional records rebuilt in Brahminical temples or otherwise: the Jina images, some with mutilated heads and torsos, are found today scattered in several villages.

Architectural Features

The style of this Phase is largely based on "Trend B" or the Metropolitan style of Phase I, but is no passive, linear, or conservative progression of its glorious predecessor. It not only consolidates the gains, standardizes the norms and conventions of, but further integrates, refines, and also innovates upon the architectural features to a degree never earlier attempted or accomplished. While the decorative art of Phase I could not be excelled — there was instead a greater stress on the technical perfection and minuter goldsmithy like workmanship — nor did figure sculptures possess that plastically treated graceful body-bends and serene expression; the controlled skill in the delineation and assembling of all participating elements, however, compensates for the deficiency. The "Second Imperial Style" now progressed with full confidence and prevailed in larger part of the Karṇāṭa empire.

The style of this phase is represented by several distinctive guild traditions, each having its special traits and features, for example the schools of Hūli, Uṅkal, Hirēhaḍagali, Baṅkāpura (hall), etc. Qualitatively, the tendencies in most temples were inherently oriented to forward looking rather than reverting to the past. Strong emphasis had been noticeably directed toward refining the known architectural members, devices, and decorative motifs and their minutiae; also, energies had been focused in inducting tighter cohesion and absolute harmonization of structural parts and of their exterior patterning, as also the integration of all these physical elements and abstract factors into creating a whole which results in a perceptibly balanced, aesthetically convincing, and highly articulate building. Through the preceding gestation period of

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some nine decades, a trans-Dravidian — genuinely Vēsara — building with its well-marked differentia and stable specificities has now arrived. The potentialities inherent in the style of the preceding phase now became fully and visibly manifest.

The survey of all medieval temples in Karnataka reveals a singular fact that the patrons never opted for megalomania: to them it was not the scale but the quality of building as reflected in the superior building material and clean masonry, well-chiselled mouldings, satisfactory relative proportions of its limbs and parts, logical patterning, careful finish, and abundant but organically vital, vivid, judiciously placed and hence valid overall ornamentation.

Plans

The preference is for the square vimānas often having clearly marked aṅga-vibhakti or divisions showing karṇa, pratiratha, and bhadra which often has sub-divisions such as subhadra and upabhadras. The stellate plan is known from a single instance, the Doḍḍabasappa-guḍi at Ḍambaḷ; and the diagonally laid square plans with staggered rathas (as in northern India) is known, again, in a single instance, Lakṣmēśvara's Sōmēśvara temple. A gūḍhamaṇḍapa, or a raṅgamaṇḍapa (generally at its rear end starting as though it is a gūḍhamaṇḍapa), as before, is directly shunted to the vimāna through the kapilī. Sometimes, to a gūḍhamaṇḍapa, a raṅgamaṇḍapa is tightly or loosely joined as at Bāgaḷi, Iṭṭagi and a few other places; and in a fewer examples the two halls are internally blended as at Baḷḷigāmve (Kēdārēśvara). If, at the east, a Sūrya shrine is attached, the gūḍhamaṇḍapa's (and hence the temple's) main or *de facto* entrance will be at the south. While most temples are mono-celled, triple shrines are also known as at Muḷgund (Siddhaliṅgēśvara), Baḷḷigāmve (Kēdārēśvara) and a few other sites. At least two Jaina temples, at Lakṣmēśvara (Śaṅkha-basadi) and at Hūli, show pañcakūṭa arrangement. The Traipuruṣa-śālā temples were in this Phase virtually out of vogue.

Adhiṣṭhāna

The Karṇāṭan version of the Kapōtabandha class of Phase I continues to be used but with more streamlined mouldings that have been assembled with greater cohesiveness. The prati-kaṇṭha with discretely placed "laughing makaras" (known also in Phase I) but generally without the figural panels between, or with vyāla figures inserted between the end-makaras, is a feature not uncommon in this phase. (Also, in very rare cases, the figures of elephants sporadically occur in this situation.) More customarily, however, in lieu of these fanciful animal figures, the plain but well-cut series of bosses occur. As exceptions, at a few temples, the adhiṣṭhāna mouldings display considerable ornamentation, obscuring in part its original form, logic, and intent as at Hirēhaḍagali, Lakṣmēśvara (Sōmēśvara), and Gadag (Sōmēśvara).

Bhitti

The wall proper in some instances is relieved just by the decorative shafts which have now attained graceful slenderness, leaving behind the traces of archaism and the residual heaviness noticeable in Phase I. These lend simple dignity to the vimāna. At the subhadra-face, in some such instances, a khattaka-niche with a kūṭa-crown occurs. The vimāna-walls, which have been elaborately treated, show false niches with kūṭa tops (usually Vēsara, but in very few cases also Nāgara and Bhūmija) at the karṇa, Bhadraka wall-pilaster at the pratiratha, the khattaka-niche at the subhadra-face (often crowned above its rooflet with a full-fledged Vēsara or sometimes Nāgara-kūṭa, which in some cases, particularly of the Vēsara form, happen to be a most faithfully rendered

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complete vimāna model with all its features and minute detail), and the kūṭastambha usually with a tōraṇa-surround at its upper part in the salilāntara-recesses are the elements conventionally met with. The false karṇa-niches sometimes contain divinity figures in its lower section though this feature aesthetically was more a counterproductive agent than help, because the architectonics of the Vēsara building rely more on the harmonizing architectural ornament and its judicious application than on figural for effectiveness.

Superstructure

While muṇḍamāla (flat-roofed) vimānas are known, of more regular occurrence are tritala and the catustala superstructures. The karṇakūṭas, the intervening pañjarakūṭas, and the central bhadraśālās interspersed in the hāra-parapet of each floor are completely attuned to the configurative differentiation of the aṅgas and the chased vertical faces and facets of the limbs of the lower structure; the makara-ended vyālamālā at the prati-kaṇṭha demarcating each floor, as also nāsīs and intricate vallimaṇḍalas embellishing the curvature of the serrated roofs of the kūṭas and śālās are usually present. The bhadraśālās, in some instances, bear, instead of mahānāsīs, central slabs framed by floral paṭṭīs but generally are seen without the inset divinity figures. The highly serrated and decorated Brahmacchanda śikhara is crowned with a kalaśa-pinnacle usually bedecked with a jewel-band along its bulbous part.

The Phāṁsanā temples also frequently occur, as at Lakṣmēśvara (Anantanāthaguḍi), Muḷgund (Siddhaliṅgēśvara temple), Gadag (Vīrabhadra), and several other places. Generally simpler, smaller, and hence less expensive buildings used this form, with plain cubical walls, often with shafts alone as a relieving agent.

Kapilī

The kapilī-walls which encompass the antarāla or vestibular space within, externally are an organic extension of the vimāna-walls. They usually show a central Bhadraka (rarely stellate or highly indented) wall-pilaster flanked by recesses carrying kūṭastambhas. The kapilī supports the śukanāsa-adjunct of the vimāna-superstructure. Since most buildings are Śaivaite, the mahānāsī at the śukanāsa-fronton normally carries the figure of Śiva-Tāṇḍavēśvara.

Gūḍhamaṇḍapa

Usually larger in width than the vimāna, its exterior in most cases repeats the architectural pattern of the vimāna, but often with an additional member, the pratiratha. Inside, it customarily shows four polished Śrīkāra (rarely Citrakhaṇḍa or other variety) at the nave's raṅgabhūmikā which is a slightly raised platform for performing the sacred dance before the deity enshrined in the sanctum. The ceiling above the nave is either Samatala showing many petalled full-blown lotus or a lantern type sometimes decorated with lotuses at the soffits of its staggered and sunk triangles, and a larger lotus spread at the surface of the central rhombus. The other carved ceilings, if they are introduced (in situations such as the antarāla), are of the Samatala-box type carrying lotuses. The Aṣṭa-Dikpāla ceiling is less frequently met with.

Antarāla

In larger temples the antarāla sometimes has at its entry a tōraṇa with its own posts. But more often there is found instead a carved entry-frame with a perforated grille-surround or lateral grating and tōraṇa marked above. Large figures of damsels stationed at the antarāla-posts is a rare feature, as at the Tripurāntaka temple at Baḷḷigāmve.

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Garbhagṛha

The square sanctum usually carries a pañcaśākhā doorframe with jambs such as vallī-, vyāla-, stambha-, pramatha- (or nāga-), and ratnaśākhā. The quality of carving of some of the doorways of the Lakkuṇḍi temples had not been duplicated; none the less, the intricacy and minuteness of plateresqueness were carried a stage further. The figures at the pēdyā cannot compare with the best of the period of Jayasiṁha II and Sōmēśvara I; yet, some of the finer buildings of the seventies and eighties do show sculptures of acceptable quality here (as well as those enshrined in the niches of the closed hall and in the sancta of the triple shrines.) Their tōraṇa-parikara surround is usually richer and intricate. They contain the door-guardians, Rati and Manmatha, Dakṣa, and other attendant figures.

Raṅgamaṇḍapa

The columnar semi-open hall for dancing and theatrical purposes — normally of generous proportions — was above all the *chef d'ouvre* of the builders of Phase II. It had by then evolved further in terms of plan, form, and for its elevational design from the unpretentious square halls of the preceding phase. The greater halls now contain a larger number of columns and these too in many different varieties, most of which are of considerable beauty as well as complexity of configuration. Several of these types of course had been known in Phase I; but here they appear in a larger number of variants and have attained unparalleled perfection of contour as well as of the relative proportions of their compositional parts, their skillful articulation, and, to cap it all, their incomparable subtlety of form and finesse. While the pure shapes of the columns look exceedingly chaste and graceful, in a few cases, as at Gadag (Sarasvatī temple) and Ānegondi, tastefully conceived and well-executed decorations, including bejewelled bands, occur at the bell-member and at the laśuna part which further add to their captivative appearance. No other regional school in India produced so many varieties of columns. The Cālukyan artists subjected the Dravidian geometry-based columns — Brahmakānta, Viṣṇukānta, Indrakānta, Īśakānta — to highly imaginative and progressive handling; indeed, their experiments produced fantasy of shapes that have neither parallels nor compeers in terms of complexity and gracefulness in northern or southern India. For achieving these results they used all sorts of expedients — stellate configurations, beading, reeding, fluting, besides faceting and zoning. (The technique is believed basically to be the process of lathe-turning, as it seemingly had been also in Phase I buildings. The Śrīkāra pillars, seeming like highly magnified bead-steads, strengthen the impression that they are lathe-turned.) As for the hall's semi-open exterior, a simple Mañcabandha adhiṣṭhāna (sometimes with diamonds or rosettes set in panels in the kaṇṭha-recess), the carved vēdikā betraying closely spaced stambhikās bearing Nāgara-kūṭas, and above them the kakṣāsanas showing figural panels, lozenges, lotuses, vines, etc. are of common occurrence. After Vikramāditya's times, a new vogue of using the Śrīkāra order alone for the free-standing columns in the interior came into fashion. The monotony generated by the employment of a single columnar variety is offset by their perfect alignment as well as faultless intercolumniation and the still richer and more varied embellishment of their highly polished dark surfaces showing detailed jalapatras, lotus-petal belts, ratnabandha or jewel-bands, etc. The dwarf columns at the periphery reveal two traditions in formal representation; the first uses fluted, generally polished, columns or in rare instances Citrakhaṇḍa or Śrīkāra columns instead; in the second tradition are employed a larger variety of columns (Bāgaḷi, Hūli, etc.) as earlier had been noticed in the Virūpākṣa temple at

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Aihoḷe in Phase I. (These columns, unlike the western Indian of the period after A.D. 1000, actually are full, its upper half which comes above the āsanapaṭṭa is carved, the jaṅghā portion beneath the seat is left plain.) These columns support above their lintels an eave whose underside simulates timber construction, a custom continually in vogue in Karnataka right from the times of the Cālukyas of Vātāpi; but the patterning of rafters now differs, is simplified, more logical, and more elegant both in its rippling form and small, dainty, gap-filling decoration such as the lotus and the diamond in different varieties.

The ceilings in the interior are usually of the Samatala class showing large, full-blown, many-petalled lotus; also a Samatala ceiling with lotuses in nine boxes. But, seemingly after *c.* A.D. 1150, is noticed an advent of types not earlier known in Karnataka, for example the Nābhicchanda, the Padmanābha, the Sabhāmārga, or Sabhāmandāraka, etc. constituted by gajatālu and kōla courses, also lūmās, and the central padmakēsara. This happening clearly indicates the familiarity of the Kannaḍa architects and sculptors with western India and the Deccan. The details, however, are local Karṇāṭan. In fact the whole concept of the raṅgamaṇḍapa partly owes its origination to western Indian; but the planning, handling, and most of the constituents and their details in translation are typically indigenous to Karṇāṭadēśa.

The gūḍhamaṇḍapa as well as the raṅgamaṇḍapa is almost invariably flat-roofed (excepting at Maṅgūr), though often the presence of the hāra-tiara, which encircles the roof's border, imparts it sufficient dignity.

Dvāramaṇḍapa/pratōlī

In rare cases are encountered these structures, as at Lakṣmēśvara (Sōmēśvara temple), Baḷḷigāmve (Kēdārēśvara), Banavāsi, etc. The dvāramaṇḍapas are usually columnar entry-halls. (Some of them may have functioned as "āsthāna-maṇḍapa".) The pratōlī is a gate-house without the columns and is rarely met with as at the Sōmēśvara temple at Lakṣmēśvara.

The temple form and its normative fixities, evolved and established in the domains of the Cālukyas, were wholeheartedly adopted and had prevailed with only small deviations or divergencies in the princedoms, duchies, and baronies of their vassal chiefs. From this milieu eventually had evolved two major and distinctive styles, that of the Hoysaḷas of Dōrasamudra and of the Kākatīyas of Varaṅgal in the Teliṅgāṇa country.

Hāverī, Siddhēśvara temple complex, Siddhēśvara temple (Figs. 86, 87; Plates 335-347)

Hāvēri, ancient Pāvari, was an agrahāra town and a "sad-vidyā-sthāna" or seat of learning. Town's Siddhēśvara temple is one of the important early buildings in the High Medieval style of the Cālukyan Karnāṭa. Its west-facing catustala vimāna is connected through the kapilī to a raṅgamaṇḍapa of good proportions (Fig. 87; Plates 335, 336). The vimāna's Kapōtabandha adhiṣṭhāna (Fig. 86; Plate 338) has a fully carved mēṣa-makara-paṭṭikā possessing interesting early detailing such as the figure of a Nidhi in the cavity of the central subhadra-nāsīs (Plates 337, 338), elephant figures at the upabhadra ends, and monogram-like compositions of the nāsī-and-grāsa flanked by a pair of vyālas at the karṇas (Plates 339, 340). The wall proper (Plate 337) is somewhat shorter than needed for its right proportional relationship with the vimāna's width, the height of the adhiṣṭhāna, and the height of the superstructure. The wall has the usual serried shafting and shows sham-niches with Vēsara turrets at the karṇas and a little attenuated Bhadraka type of wall-pilaster (with thin decorative linings) at the

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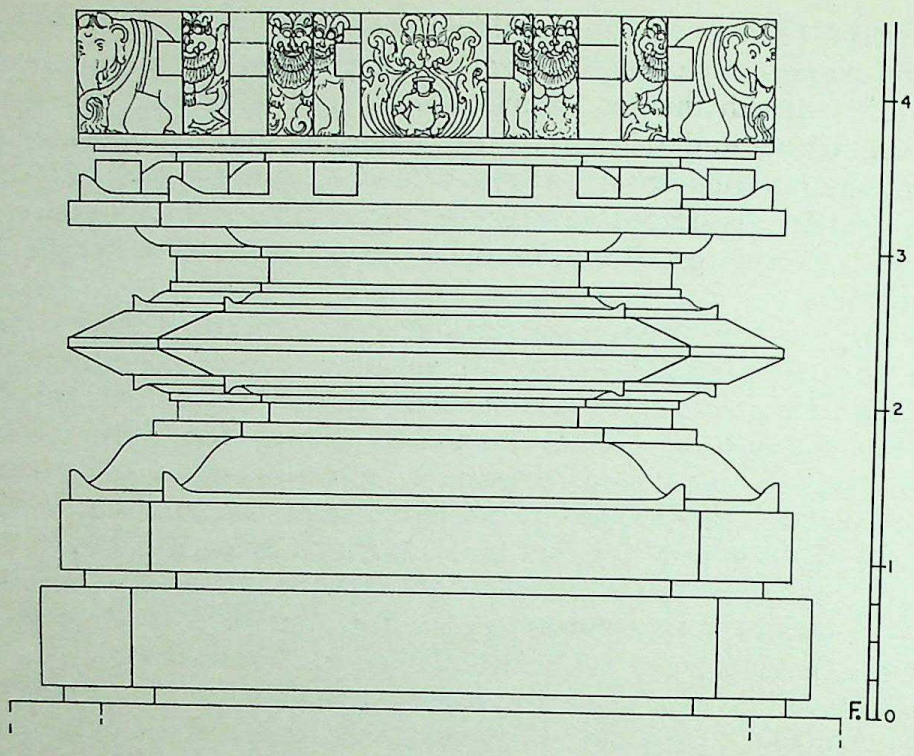

Fig. 86. Hāvēri. Siddhēśvara temple complex, Siddhēśvara temple, Kapōtabandha adhiṣṭhāna. (After H. Cousens.)

pratiratha (Plate 341). At the three cardinal subhadra-faces are khattaka-niches crowned with complete shrine-models: a star-shaped Vēsara (N), orthogonal Vēsara (E), and Bhūmija in Karṇāṭa version (S) (Plates 342-344), the first exquisitely wrought out, indeed very realistic and displaying minutest details; the Bhūmija model, which ought to have seven talas, lacks (the uppermost) three for want of room above. The salilāntara-recesses carry kūṭastambhas with tōraṇa-aureole containing seated figures of divinities, and surasundarīs, a new feature that was to be absorbed in the building art of the last three decades of the 11th century as evidenced by the temples at Lakṣmēśvara, Uṅkal, Kundgōḷ, and a few other sites.

Rising above the awning of the vimāna-walls is a Vēsara superstructure having a rhythmic contour produced by a controlled progression of the receding four stories, culminating into a narrow grīvā, serrated śikhara, and a kalaśa whose upper half is now broken (Plate 336). At the cardinals are applied a series of receding framed slabs; but they occur both at the vyālamālā as well as the śālā level. The frames show flat carving of floral creepers (Plate 336), a feature that will be met with again and again in this period.

The raṅgamaṇḍapa's rear corners simulate the vimāna elevation; the northern wing displays a pañcāṇḍaka Latina śikhara of the Kēsari class at the east face (Plate 345). Thereafter, the raṅgamaṇḍapa becomes semi-open, showing an adhiṣṭhāna differing in type from that of the vimāna in that the karṇaka is here replaced by a gala containing diamonds in panels and there is no prati-kaṇṭha bearing the vyāla-makara figures. The plain kakṣāsana is not original.

The peripheral pillars above the āsanapaṭṭaka-seat of the hall are, for their main central volume, fluted (Plate 346). The eave of the hall shows on its underside the simulation of a wooden frame construction with minimal but thoughtfully organised floral decoration (Plate 346). The periphery of the raṅgamaṇḍapa roof is lined above by

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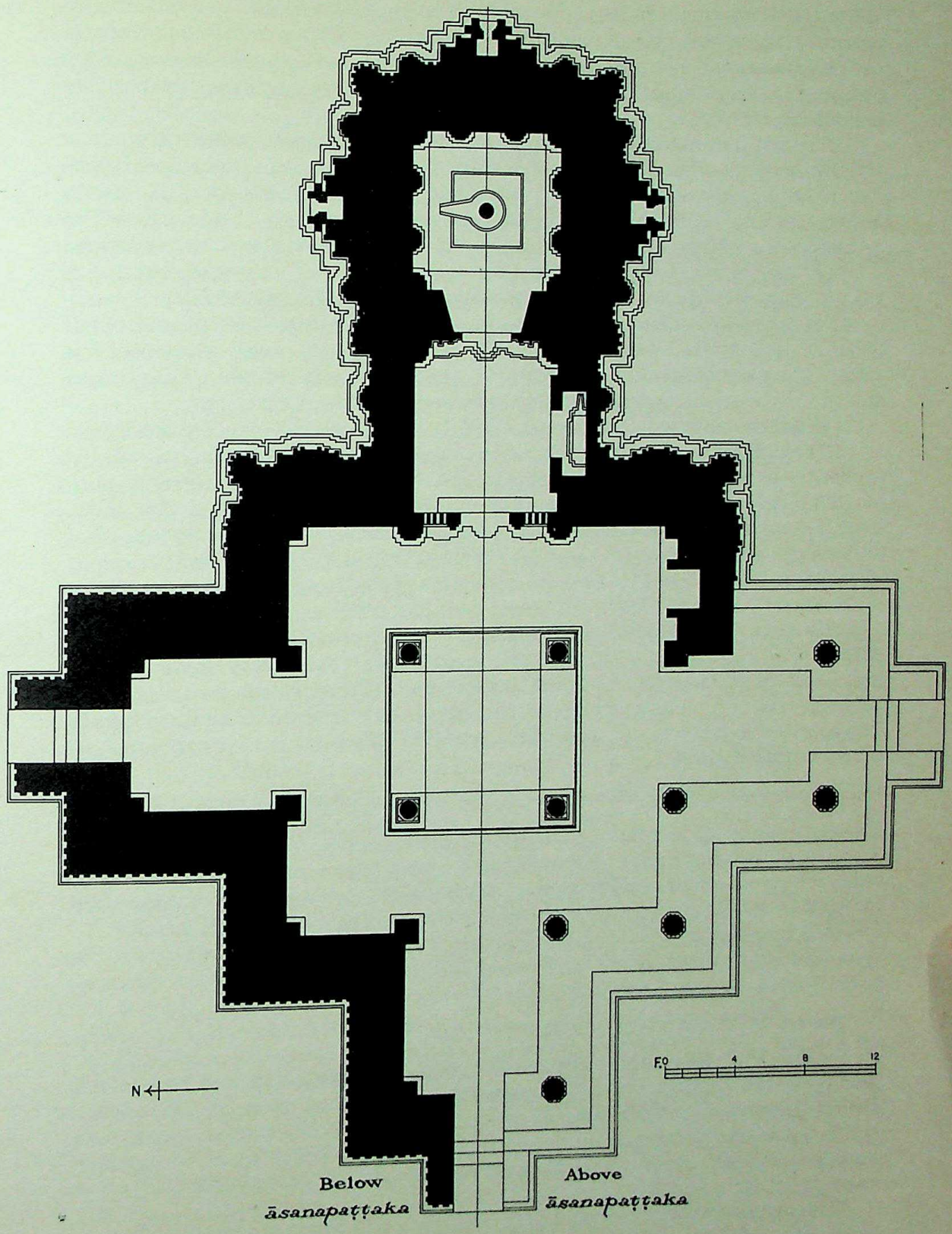

Fig. 87. Hāvēri. Siddhēśvara temple complex, Siddhēśvara temple, plan. (After H. Cousens.)

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a hāra-circlet bearing a variety of divinity and Śaivaite sage figures, not, however, in the best 11th century style and probably are later in origin. The central four columns at the śālā-raṅgabūmikā or nave-dias are Śrīkāra with some attenuation, the swell of the bell showing bland pipal leaves. The corresponding wall-pilasters are lightly embellished Bhadraka type.

Of the few decorated Samatala ceilings one shows Mātṛkās (instead of the customary Dikpālas); the other, that near the antarāla, is the ubiquitous type showing full-blown lotuses in boxes, looking like a carpenter's handiwork (Plate 347). The antarāla has the doorway with the usual perforated screen-flanks and a tōraṇa above. The garbhagṛha-doorframe's jambs have been left plain. Inside the hall are kept the images of Hara-Gaurī, a rare image of Viṣṇu carrying a Śivaliṅga in his palms, standing Lakṣmī, Sūrya with a nāga canopy (as at Bāgaḷi), and nāga and nāginī slab.

The śukanāsa elevation is complex; at its profile it shows the continuation of the details of the vimāna elevation up to the three floors and above it presides the mahānāsī bearing a Śaivaite divinity figure. (Cousens reports that several old images associated with the temple's exterior have been carefully chiselled out.)

Inscriptions relating to this temple occur in fair number. The earliest dated is of A.D. 1109 recording a donation by Nimbarāja, son of the Daṇḍanāyaka Mādhava Bhaṭṭa; it refers to the temple as Siddhēśvaradēva. A grant made in the time of Sōmēśvara III (A.D. 1126-1139) refers the temple as "Perade Siddhēśvara" or "Siddhēśvara of the town". One inscription of the period of Jagadēkamalla II (A.D. 1139-1149) as well as two inscriptions dated A.D. 1152 and 1157 of the period of Taila III refer to the deity as "Siddhēśvara" and a late 12th century inscription of the time of Kaḷacūrya Sōmēśvara calls the god "Siddhēśa". Perhaps a more significant notice is in the "Kallumaṇḍapa" (raṅgamaṇḍapa), of A.D. 1134, which refers to the renewal of an earlier grant of Ś. 989/A.D. 1067. If it applies to this temple, the date of the building may be very close to it as indicated by the overall architecture and decorative style. It may perhaps be a building of the very last years of Sōmēśvara I but already ushers in the style of Phase II. The generalities of the building do not go against a date in the early years of the last three decades of the 11th century.

Hāvēri, Siddhēśvara temple complex, Nṛsiṁha temple (Plates 346, 348)

This north-facing small temple is co-axially placed close to the southern porch of the Siddhēśvara temple. Except for its hall-façade, which faces north, the building's three sides are covered up by rubble masonry of later age. The dwarf pillars of the mukha-maṇḍapa front (Plate 346) resemble in form those of the Siddhēśvara temple. The Śrīkāra pillars inside (Plate 348) are polished and their decoration conforms to the style of the last quarter of the 11th century. (Could it originally be a temple to Sarasvatī whose broken bust had been illustrated by Cousens?)

Baḷḷigāmve, Tripurāntakēśvara (Plates 349-364)

The ancient Baḷḷigāmve or Baḷḷigāve (also called Beḷagāmī) once had had several buildings of the Cālukyan as well as pre-Cālukyan founding, some Śaivaite, at least three Jaina, and one Buddhist (already discussed); of these a few survive: among them the Tripurāntakēśvara temple is one of the more important. It was built by a general (daṇḍanātha, name not specified) for the Kāḷāmukha Śaiva Paṇḍita Trilōcana-muni in or slightly before A.D. 1070.

The temple complex represents a triple shrine, its northern component is formed by a double shrine having an east-facing western shrine for Śiva and a south-facing shrine for Viṣṇu. The Śiva's has a vimāna with an antarāla connected to a gūḍhamaṇ-

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ḍapa. To the gūḍhamaṇḍapa is attached the Viṣṇu sanctum *sans* antarāla. The adjoined southern component also consists of an east-facing Śiva shrine but its hall is of the open or raṅga type, with one unusual peculiarity that the exterior of the south wall of the gūḍhamaṇḍapa of the northern component has been improvised as the north wall of the raṅgamaṇḍapa of this southern component.

Turning first to the eastern as well as the northern cella of the double shrine or northern component, the exterior of their vimānas is partly damaged and lately refurbished. The older wall has plain serried shafts on an equally plain Kapōtabandha adhiṣṭhāna (Plate 349). Inside, the main or western sanctuary, and along with it its antarāla-interior, are lost in darkness. The antarāla-face, however, shows the rare and beautifully carved Nāga-jāla screens on either side of the finely decorated Miśraka pillars having a strongly marked ghaṭapallava member in the upper section (Plates 352, 353). The end-pilaster on either side bears a large female figure (standing under a tree) who may be Vanadēvī; this seems to be a modified convention of introducing large female figures at the antarāla's poles as has been earlier noticed in the temples at Nāgai, Kuraḷgēri, etc. (Plates 150, 166). The gūḍhamaṇḍapa shows the usual four Śrīkāra pillars at the nave (with niched figures at the jaṅghā-cube which displays apsarases, Trivikrama Viṣṇu, etc. (Plate 350), and the leaves with fine detailing carved at the bell-member's surface and the decorated belts above it (Plate 354): and the Citrakhaṇḍa pillars occur at the northern aisle. The strongly marked Brahmakānta wall-pilasters are with or without the ghaṭapallava member (Plate 351). A magnificent Nandi of an impressive size and form sits in the quarters lying east of the nave (Plate 355). Plain niches have been introduced in the south, east, and west walls. The images they contained have been lost.

The northern or Viṣṇu shrine's ṣaṭśākhā doorframe has ratna-, vallī-, vyālavallī-, stambha (fluted, belted, and having ghaṭapallava-member below the laśuna); next mālā-, and finally the padmaśākhā — all richly wrought (Plate 356). The pēdyā figures are in good style, of the late third quarter of the 11th century.

The exterior of the vimāna of the southern building is somewhat better preserved, its wall treatment is similar to that of the closed hall of the northern shrine of the northern component. Its ṣaṭśākhā doorframe (Plate 357) shows ratna-, mithuna (composed by nāga and nāginī couples), again mithuna- but showing human or semi-divine couples, then vallī-śākhā as inhabited vine; next padma-, and once more the peopled scroll type. (The style here differs from that of the doorframe just described and the workmanship of carving exudes the feeling of metallicity in stone medium.)

The singularity of this shrine is its square raṅgamaṇḍapa raised on a Ṣaḍaṅga-Vēdībhadra class of upapīṭha with a gorgeous hastihasta of the vyāla-makara form at the east (Plate 358), partly buried. Externally, the slender fluted Indrakānta pillars stand at the hall's periphery and between it spans a low parapet with a kaṇṭha showing rūpakas or narratives from the *Rāmāyaṇa* (sapta-tāla-sandhāna by Rāma, etc.), and the Pañcatantra tales illustrating "The Two Geese and the Tortoise," "The Ape and the Crocodile," "The Two Rams and the Deer," etc. (Plate 359). (Couples engaged in amorous actions are at places interspersed between the carved episodes.) Inside the hall, at the nave, are four Śrīkāra pillars with cardinally projecting blocks bearing bhūtas at the bell's budge (Plate 361). (A somewhat similar, but richer and more handsome and well-decorated column in bluish stone rafted from some contemporaneous temple stands near the village pond; Plate 362.) The surrounding circuit of pillars shows very slender Śrīkāra, Bhadraka, and Viṣṇukānta columns (Plates 363, 364). While pillars' slenderness is a characteristic fairly frequently noticeable in the last three decades of the 11th century, here they are unusually, perhaps overly,

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slender. The central lantern ceiling's lintels on their inner profiles show carved narratives, a rare feature to meet with in this style. Two Śrīkāra pillars standing over the upapīṭha at the eastern stairway originally may have carried a tōraṇa. The hall has also an opening at south, but with steps without the banister.

The north wall of this hall, as earlier stated, is shared by the gūḍhamaṇḍapa of the north-located double shrine. A doorway (guarded by two large Śaivaite dvārapāla figures; Plate 361) opens into the gūḍhamaṇḍapa. Flanking the door-guards are two square windows fitted with perforated screens of the Gulika type, displaying bhūtas or pramathas set within the loops of the network of the convolving creepers (Plate 360).

The vimānas of the shrines have no superstructure. It is thus not so much for the exterior, as for its internal features that this temple complex is interesting.

Hūvinahaḍagali, Kallēśvara temple (Figs. 88, 89; Plates 365-372)

The tritala Vēsara vimāna has lost its members above the hāra of the third storey (Plate 367). The only ornamented moulding of its Kapōtabandha adhiṣṭhāna is a nakra-paṭṭikā (Fig. 88) with discretely placed "laughing makaras" (Plate 365). The wall shows khattaka at the bhadras and sham-niches (laid between the thin pilasters and topped by early Vēsara-kūṭas of good form) at the karṇa-corners (Plate 366).

The gūḍhamaṇḍapa has the main entrance at the east but also a side entrance (now blocked up) with a porch at the south (Fig. 89). Its dwarf porch-pillars are as elegantly shaped as are richly and delicately ornamented (Plate 368), the like of which has never been repeated in Cālukyan Karṇāṭa. The superfine saptaśākhā doorframe inside the porch shows mṛṇālavallī (outermost), the depressed and narrow vallī-śākhā with animals in whorls, daṇḍaśākhā with minutely carved and undercut vidyādhara couples followed by a thin and depressed vallī-śākhā with pramathas and gandharva-couples in climber-loops; next the stambhaśākhā showing adorent vidyādhara couples in the meanders of the creeper, and finally a narrow ratnaśākhā: all of these epitomize the typical and high grade craftsmanship of that period (Plate 369). The daṇḍaśākhā as well as the stambhaśākhā's carvings show the maṅgala-ghaṭa motif at the upper end. The architrave section of the door has a lalāṭa-block depicting Gajalakṣmī. The kapōta-

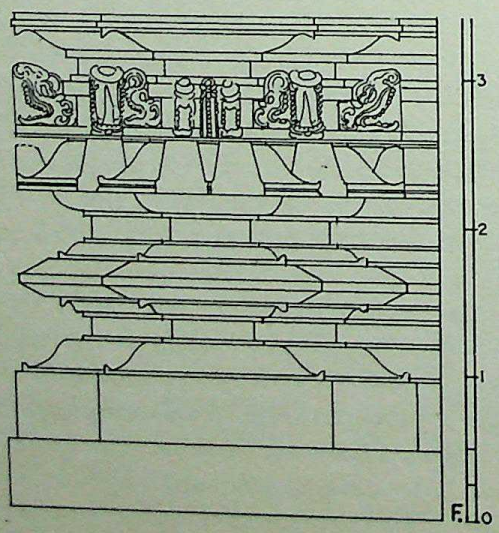

Fig. 88. Hūvinahaḍagali. Kallēśvara temple, vimāna, Kapōtabandha adhiṣṭhāna. (After A. Rea.)

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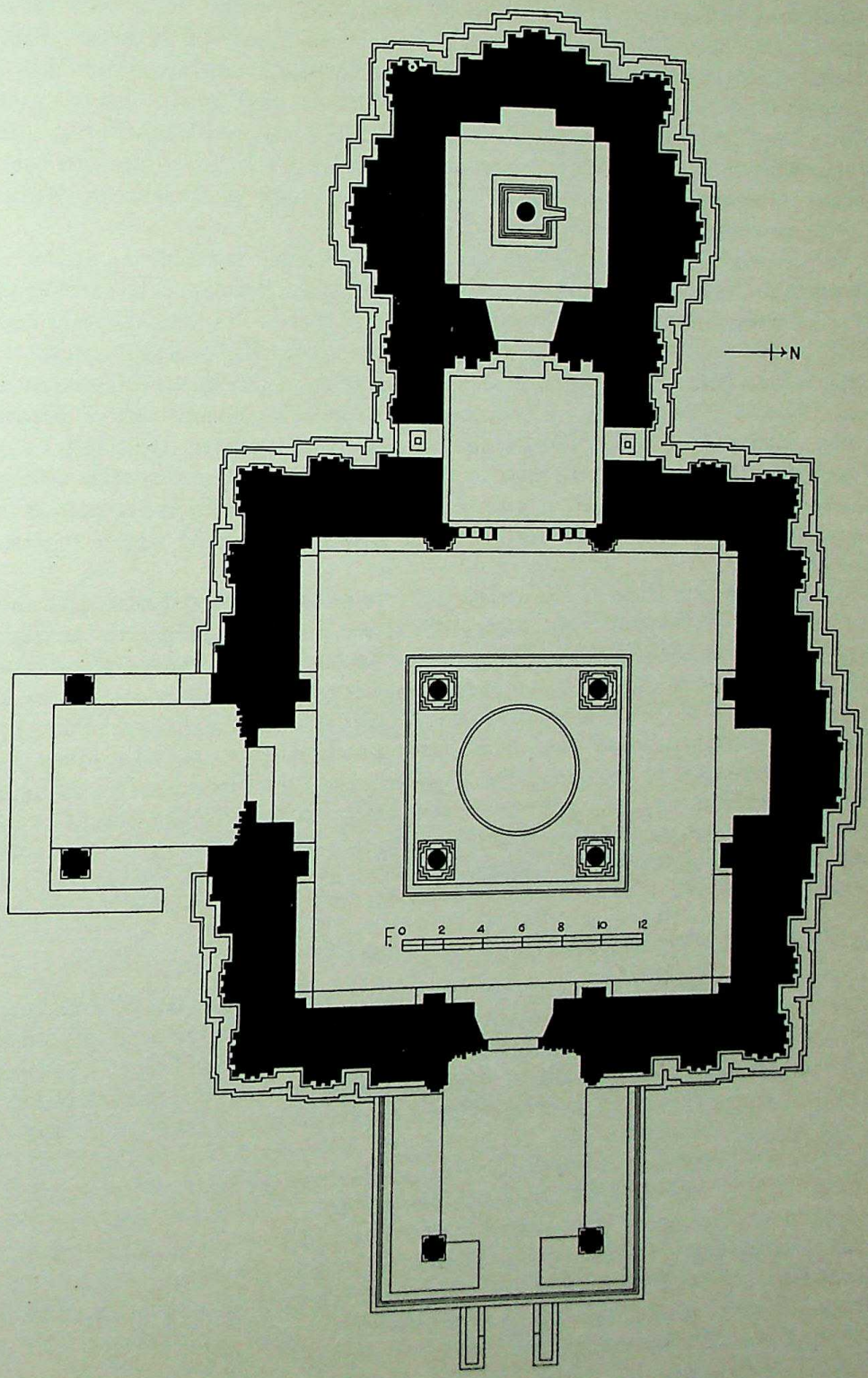

Fig. 89. Hūvinahaḍagali. Kallēśvara temple, plan. (After A. Rea.)

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eave above is topped by a vyālamālā and next comes the abbreviated hāra with terminal Drāviḍa-kūṭas and central śālā.

The main entrance doorway, impressive but with details not as neat as the northern doorway, is also saptaśākhā (Plate 370) with ratna-, bhūta (goblins in meanders)-, stambha (with vyālas or lions contained in the loops of the meandering creeper), then the depressed gaṇaśākhā followed by a daṇḍaśākhā displaying vidyādhara-mithunas; next a counter-sunk śākhā showing nāga couples in panels, and finally the bāhyaśākhā depicting the convolving creeper in good relief. The seven figures at the pēdyās corresponding to the seven jambs are what are usually met with in the 11th century. Gajalakṣmī presides as the tutelary deity. The doorframe is flanked by Bhadraka pilasters of good form (Plate 370).

In the interior, at the śālā, is the usual raṅgabhūmikā; but here a circular stage surmounts the square below, an advancement over the past practice. The section above the inverted bell of the four Śrīkāra pillars, as at Aihoḷe's Trayambakēśvara temple (Plate 327), shows attenuation, in a small way deforming the overall contour (Plate 371). The jaṅghā block of the pillars shows the carving of the central Nāgara and the terminal Drāviḍa stambhakūṭas. The corresponding wall-pilasters are of Bhadraka order, one that is carved after the metal-plating technique has been illustrated on plate 372. The plain lateral antarāla jāla-grating spreads upward and replaces the architrave (Plate 371). The pañcaśākhā doorframe of the cella has a narrow ratna-, broad patra (with pramathas in loops)-, wide stambhśākhā, a depressed śākhā, and a quarter-cut mṛṇālavallī-śākhā.

While the general form of the superstructure of the vimāna (Plate 367) and its floor-progression are in conformity with a date in the later part of the 11th century, the echoing flatly ornamented frames placed at the bhadra with tiny deity figures presage the 12th century wooden style. The style of the pillars and the wall-pilasters and of the doorframes as well as the quality and kind of their ornamentation and other details indicate early years of the last leg of the 11th century. A donative inscription of A.D. 1071 may well be close to the date of the foundation of the temple. The temple therein has been called Kalidēva and records the gift of the village Koṭiganūru to Lakulīśa paṇḍita by Tribhuvanamalladēva (Sōmēśvara II) for the upkeep of the temple, for feeding the ascetics of the maṭha (monastery), and for the maintenance of the student-inmates.

Kuruvatti, Mallikārjuna temple (Figs. 90, 91; Plates 373-385)

This seems a royal foundation *par excellence*, built possibly not later than the period of Sōmēśvara II though when exactly to date it (and who built it) is hard to determine in absence of the foundation inscription. From its situation near River Tuṅgabhadrā and not too far from the old village of Gaḷaganātha situated at the opposite bank, it is tempting to assume that this magnificent temple may have been built commemorating Sōmēśvara I who had ended his life by ritually drowning there in the River Tuṅgabhadra in A.D. 1068. Some support is obtained from the six inscriptions, three of the time of the Gutta chief Vikramāditya II (dated A.D. 1181, 1189, and undated) and three of the period of Hoysaḷa (Vīra) Ballāḷa II (A.D. 1194, 1197 and one undated) which call it "Āhavamallēśvara," arguably after Sōmēśvara's famous epithet. This is further confirmed by a seated (but uninscribed) commemorative image of some monarch with a royal umbrella above him and two vāravadhūs or courtesan cāmara-bearers standing behind his throne in the temple's environs, the image identified with Sōmēśvara I (Patil 1993) by the historical context and by the style and associative features of the sculpture. In that event the temple may have been founded within a few years after

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1068, and very probably around 1072 or latest between 1072 and 1075. The large vimāna (Fig. 91; Plate 373), about 31 ft. in width, is one of the noblest in all Karṇāṭa for its relatively sober but handsomely composed walls. The Kapōtabandha adhiṣṭhāna (Fig. 90) has an expressive mēṣa-makara-paṭṭikā at its top (Plate 375). The wall is fairly tall and the slender decorative wall-shafts are in good relief and organized in a soothing pattern. The tall, but not too tall sham-niches with Vēsara tops rendered very

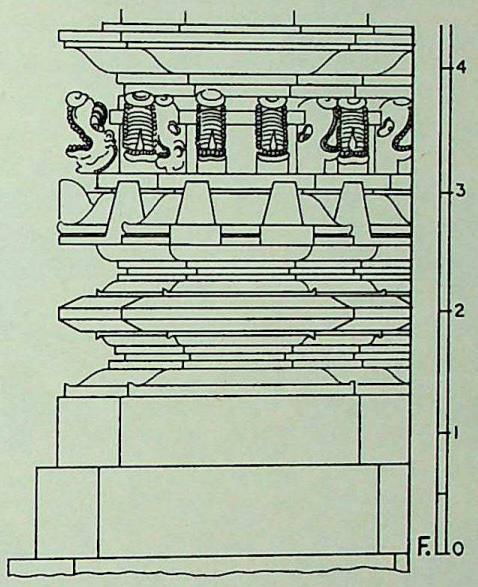

Fig. 90. Kuruvatti. Mallikārjuna temple, vimāna, Kapōtabandha adhiṣṭhāna. (After A. Rea.)

faithfully and in minute details is one other accomplished feature of the wall treatment. At the pratirathas are the oft-met with, but personable, wall-pilasters: in this case they are narrower and have subsidiary facetings in ascending stages which effectively relieve the middle section (Plate 377). The sparkling, thin, but very shapely tōraṇas over the equally well done kūṭastambhas in the salilāntaras seem as though wrought out of sheer gold (Plate 377). Those that are applied at the bhadra-khattakas, almost detached from the wall, seem to quiver and simmer in the light of the setting sun (Plate 374). These Kuruvatti niche-tōraṇas had been later copied but never excelled for the finesse, elegance, and the manner in which they adorn the khattaka-niches of this majestic building. The brick and plastered superstructure may be of somewhat later origin.

The kapilī and the gūḍhamaṇḍapa continue the same scheme of mouldings and decoration as the vimāna (Fig. 91; Plate 376). Large, and unusually six pillared long porches, grace the northern and southern openings of the hall (Plate 378). Attenuation, and at the same time burgeoning of upper middle section introduced in the shaft (as at the Hūvinahaḍagali's temple, Plate 368), distinguish the aesthetic conception of these pillars from the one known from the earlier types, the idea and form, with some small differences are met with in a few instances of the buildings of the period of Sōmēśvara II and in earlier years of Vikramāditya VI. The main entrance has no pillared porch but a portal with magnificent saptaśākhā doorway (Plate 382) flanked by pilasters bearing

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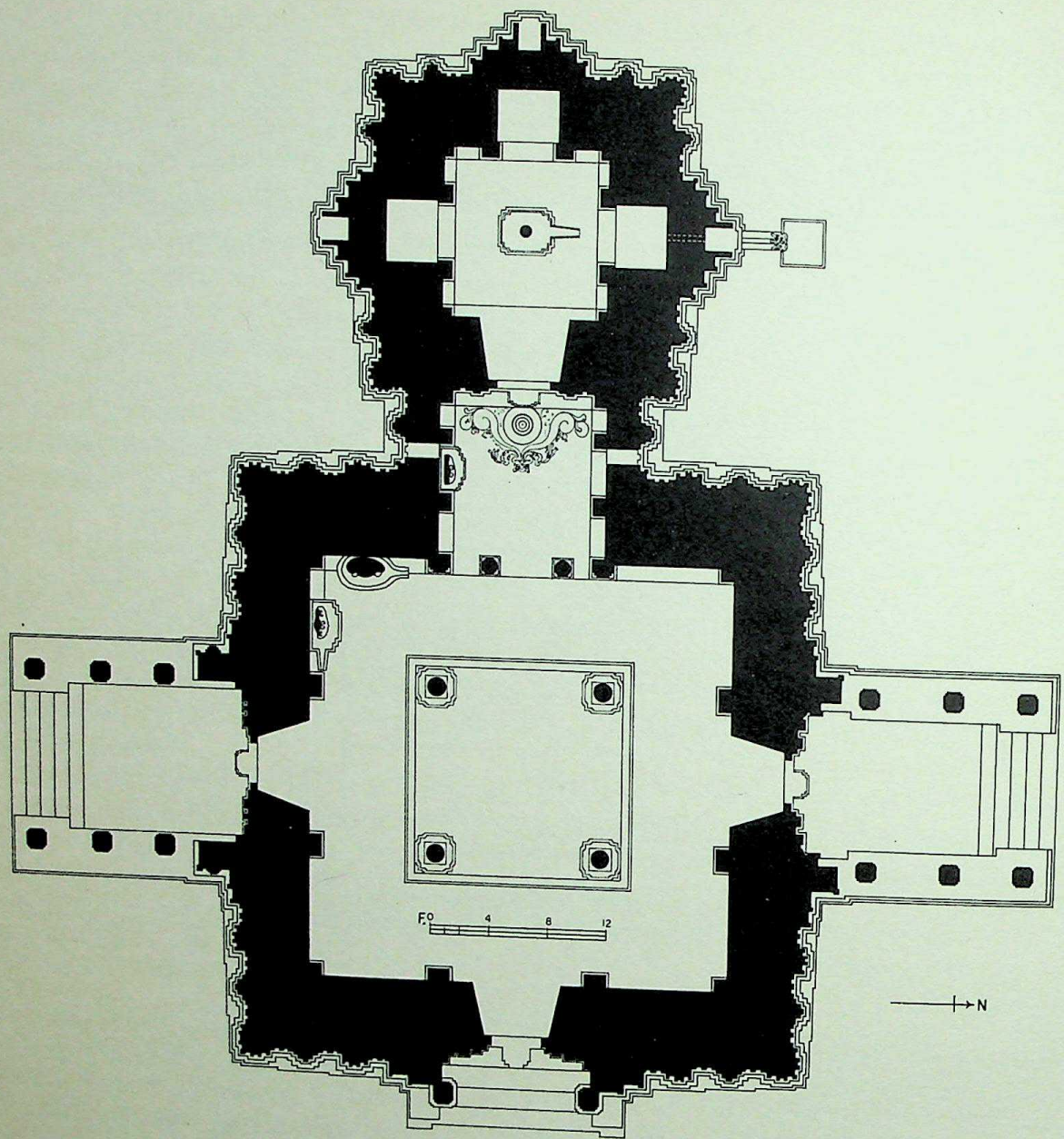

Fig. 91. Kuruvatti. Mallikārjuna temple, plan. (After A. Rea.)

comely and flashy putrikā figures and female drummer (Plates 379-381); it permits ingress to the gūḍhamaṇḍapa. The śākhās are ratna-, nāga-jāla, vidyādhara-, inhabited creeper, stambha showing divine mithunas, vallī-, and padma-, all in good plateresque genre. The pēdyā figures are in the period style (Plate 382).

The hall, excluding its side porches, is about 41 ft. 6 ins. wide from outside. Porches added would stretch the breadth to 70 ft. 6 ins. The hall's spacious interior, compared to its exterior, is rather overly sober. The Śrīkāra pillars in the nave are unpolished, slightly attenuated, and have been meagrely ornamented (Plate 383). The large antarāla has a makara-tōraṇa with Traipuruṣa figures (Plate 384), a convention earlier noticed in one Śirvāḷ temple and next in the Virūpākṣa temple at Lakkuṇḍi. A fine Sūrya image (Plate 385) in the precincts may originally have been enshrined in a contemporaneous shrine, probably facing the main temple.

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Hūli, Tārakēśvara (Fig. 92; Plates 386-392)

The temple has a large gūḍhamaṇḍapa: bonded at its front is a mukhamaṇḍapa (Fig. 92; Plate 386). The vimāna (Plate 387) has the usual Kapōtabandha adhiṣṭhāna. The aṅga-divisions show karṇa and bhadra, but also pratibhadra between; its central offset has a subsidiary offset only at one side, generating a subtle and pleasing asymmetry. In the superstructure the short ardhārikā behind the hāra is a plain shortened cube surmounted by a Phāṁsanā, an instance without a precedent. The kapilī-wall is largely filled with a wide and flattened Vardhamāna type of pilaster.

The gūḍhamaṇḍapa walls (Plate 388) have a bulging bhadra with three pairs of upabhadra-offsets, a pratibhadra of the same nature as at the vimāna, followed by an unmoulded, flat, faceted wall-pilaster and then the karṇa. The dispositional effects of the wall are notable for the delicate symphony of the wall-shafts and their graceful and evenly surging and falling flow.

The mukhamaṇḍapa has dwarf Śrikāra pillars over the heavy Mañcabandha adhiṣṭhāna (Plate 389). A carved kakṣāsana-member survives at the east front, showing gajapaṭṭī, also human figures as well as the pūrṇaghaṭa in panels alternating with daṇḍikā-panels. Inside, the two Citrakhaṇḍa pillars are located as though they form an independent mukhacatuṣkī (Fig. 92).

The gūḍhamaṇḍapa-doorframe is the usual pañcaśākhā type noticed in some of the preceding temples (of Phase I) at this site. The interior of the hall has four black and lightly polished pillars with a little attenuation (Plate 390); the Bhadraka wall-pilasters have finely done carved zones (Plate 390). The antarāla has full Rucaka Śrīkāra pillars with nicely cut, embossed, typically Cālukyan configurative design, the thin pillars between are beautifully shaped and finished as superimposed pot type (Plate 391). The hall, the antarāla, and the garbhagṛha have lantern ceilings with the central multi-petalled full-blown lotus (Plate 392), a feature characteristically noticeable in the decorated Hūli temples. The garbhagṛha-doorframe is analogous to the one noticed at the hall. The figures at the doorframe and other carved details would warrant a date in the eighties of the 11th century.

Lakkuṇḍi, Vīrabhadra temple (Jaina temple no. 4) (Plate 393)

To the southeast of the great Jaina temple complex and still within the Jaina sector of the ancient township, stands one other Jaina temple, now used for brahminical worship, the doorframe, however, showing the Jina figure at the lalāṭa position. The vimāna is large and in elevation has karṇa, pratiratha, and bhadra with upabhadras (Plate 393). The adhiṣṭhāna has a nakrapaṭṭikā in which the makaras at several places have been smashed. The karṇas, pratirathas, and subhadra-faces show Drāviḍa-kūṭa topped false niches in which have been included kūṭastambhas bearing Drāviḍa, Bhūmija, and Vēsara forms. The pillarettes of the niches unusually possess a pair of loti-formed brackets. The salilāntara-recesses show kūṭastambha with Drāviḍa-kūṭas. The south side of the vimāna is largely preserved up to the eave-cornice. The other two sides have the portions about the bell-member of the wall-shafts largely lost. Stylistically, the temple may date from the later part of the 11th century A.D.

Ḍambaḷ, Dharmēśvara (Fig. 93; Plates 394, 395)

The temple's vimāna is a chaste, box-like chamber with thin plain shafts ranged on its undifferentiated walls (Plate 394). The raṅgamaṇḍapa has hastihasta-stairways, its interior has fine columns of the attenuated form met with in Sōmēśvara II's brief reign period and the first years of Vikramāditya's epoch. They include Śrīkāra and Bhadraka

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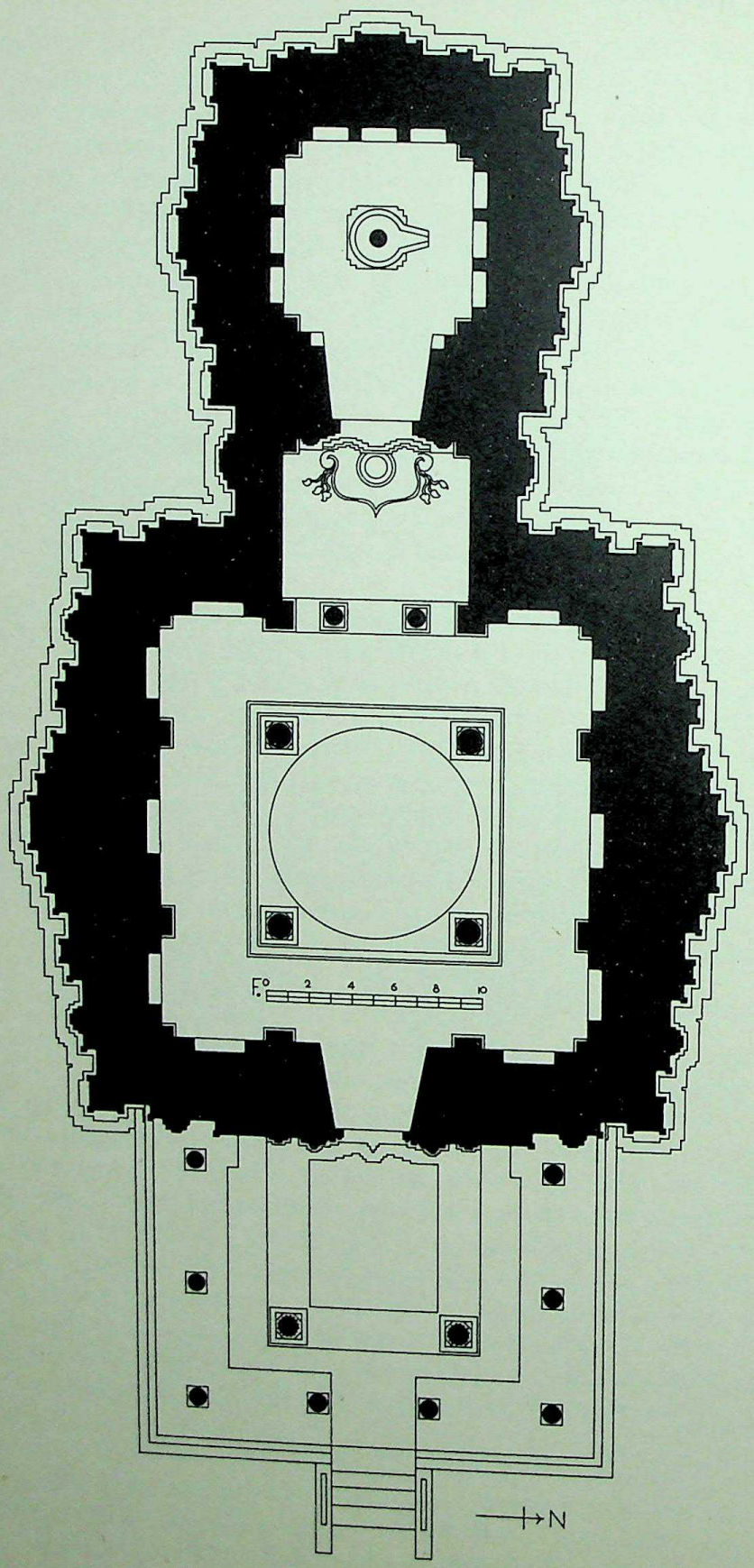

Fig. 92. Hūli. Tārakēśvara temple, plan.

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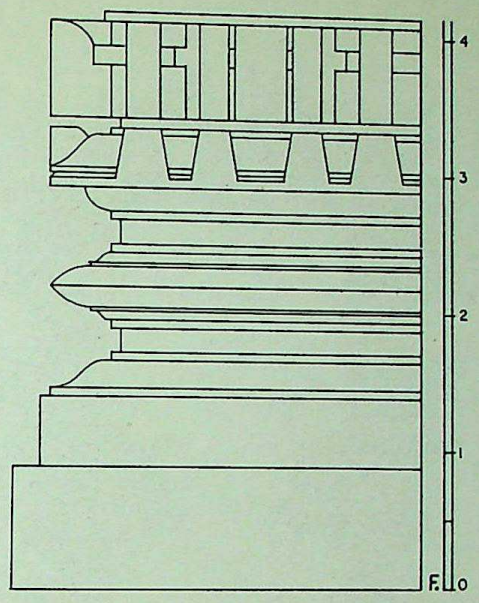

Fig. 93. Ḍambaḷ. Dharmēśvara, Kapōtabandha adhiṣṭhāna.

types of good form (Plate 395). The plain parapet supports Citrakhaṇḍa and Śrīkāra with scalloped octagonal base (Plate 395). The Kapōtabandha adhiṣṭhāna is simple but chaste (Fig. 93). The shrine seemingly is slightly earlier than the famous Doḍḍabasappa temple (to be discussed) and may have been founded in the seventies of the 11th century.

Sōgi, Kallēśvara temple (Figs. 94, 95; Plates 396, 397)

The walls of the catuṣtala vimāna, which stand on the Kapōtabandha adhiṣṭhāna (Fig. 94), are without the niches except at the bhadras where they are in khattaka form. The pratirathas have large Bhadraka wall-pilasters of simple but effective design (Plate 396). And so has the kapilī-walls. The masonic craft manifest here is commendably good. The superstructure, by contrast, is ornate, clearly in the line of later buildings,

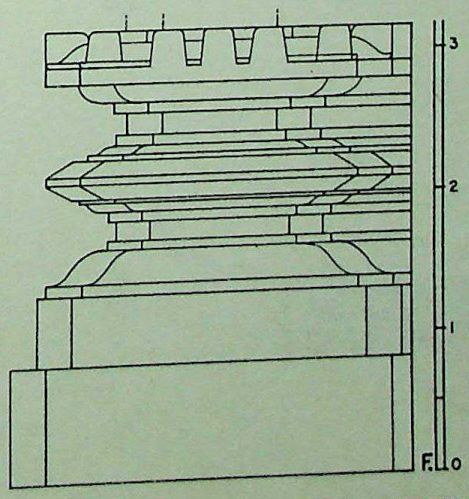

Fig. 94. Sōgi. Kallēśvara temple, Kapōtabandha adhiṣṭhāna.

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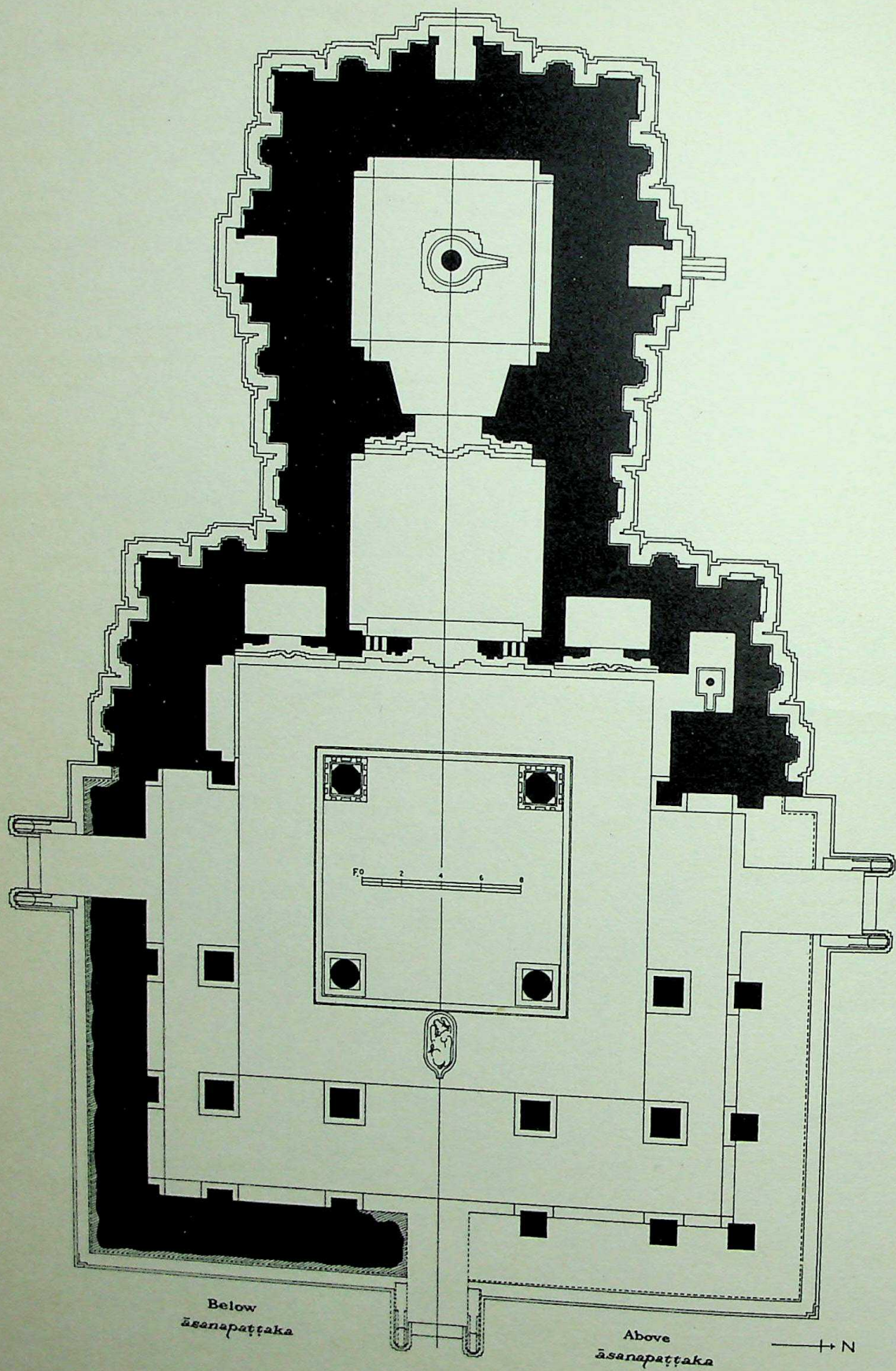

Fig. 95. Sōgi. Kallēśvara temple, plan.

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the details here though being a bit sharper. The carved nāsīs of each floor contain divinity figures. The śikhara, subdued as compared to preceding examples, is in the typical mould of the buildings of the second phase.

The antarāla is covered by a śukanāsa which on its front, most unusually, has a deep niche, now empty, in lieu of the customary mahānāsī (Patil 1992, Plate 332). (There is also a lateral niche on north and south profiles.) The raṅgamaṇḍapa has its rear corners treated as closed hall's walls (Fig. 95), practically following the same sort of wall-elevation as the vimāna. It has openings at the three sides, the hastihasta-banisters are preserved at the north and south openings (Patil, Plates 333, 337). The pillars inside (Plate 397) as well as over the parapet are Śrīkāra but simply treated. The nave has a lantern ceiling with receding stages relieved by lotuses. The rear walls in the interior have niches. The antarāla has a doorframe flanked by screens. A fine Nandi sits just outside the nave.

From the donative inscription of A.D. 1038, a building then seems to be existing. Another grant to this temple in Vikramāditya's time is dated A.D. 1110. If the older inscription really applies to this building, there can be some reservation, the superstructure should be dubbed precocious in form. It would then be the "first bird" of the next season. Stylistically, however, the temple seems more in harmony with a date C. A.D. 1100-1110.

Gadag, Rāmaliṅgēśvara (Rāmēśvara) (Figs. 96, 97; Plates 398-402)

The so-called Rāmaliṅgēśvara or Rāmēśvara was a Traipuruṣa-prāsāda with the main vimāna facing east and the northern, and the southern vimānas, which were half the size of the central edifice, faced south and north (Fig. 97). The exteriors of the last too vimānas have been virtually wiped out. Except for the ornamented mukhapaṭṭī and the ṭhakāra of the kapōtapālī, the adhiṣṭhāna of the main tritala vimāna (Fig. 96) can be passed over in silence. The vimāna-wall shows clean masonic treatment with serried shaftings and bhadra-khattakas with Drāviḍa-kūṭas.

The vimāna's vyālamālā at each floor up above the prastara-entablature shows figures within the prati-kaṇṭha matrix and "photo-frames" (earlier met with at Hāvēri

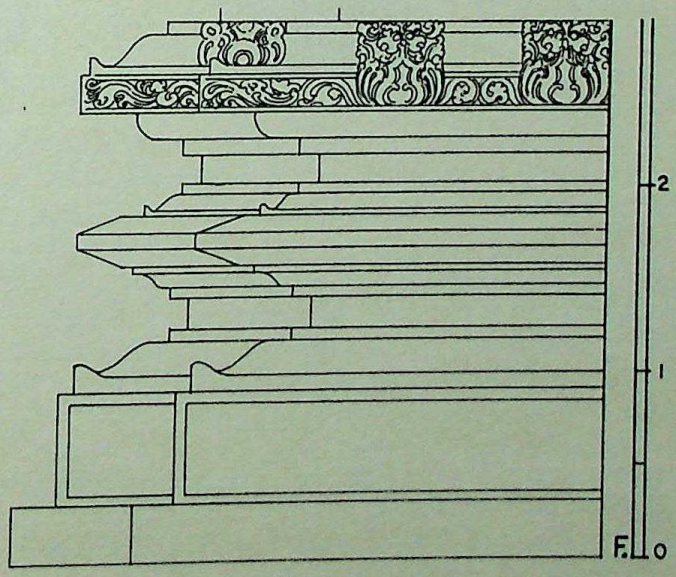

Fig. 96. Gadag. Rāmaliṅgēśvara (Rāmēśvara) temple, Kapōtabandha adhiṣṭhāna.

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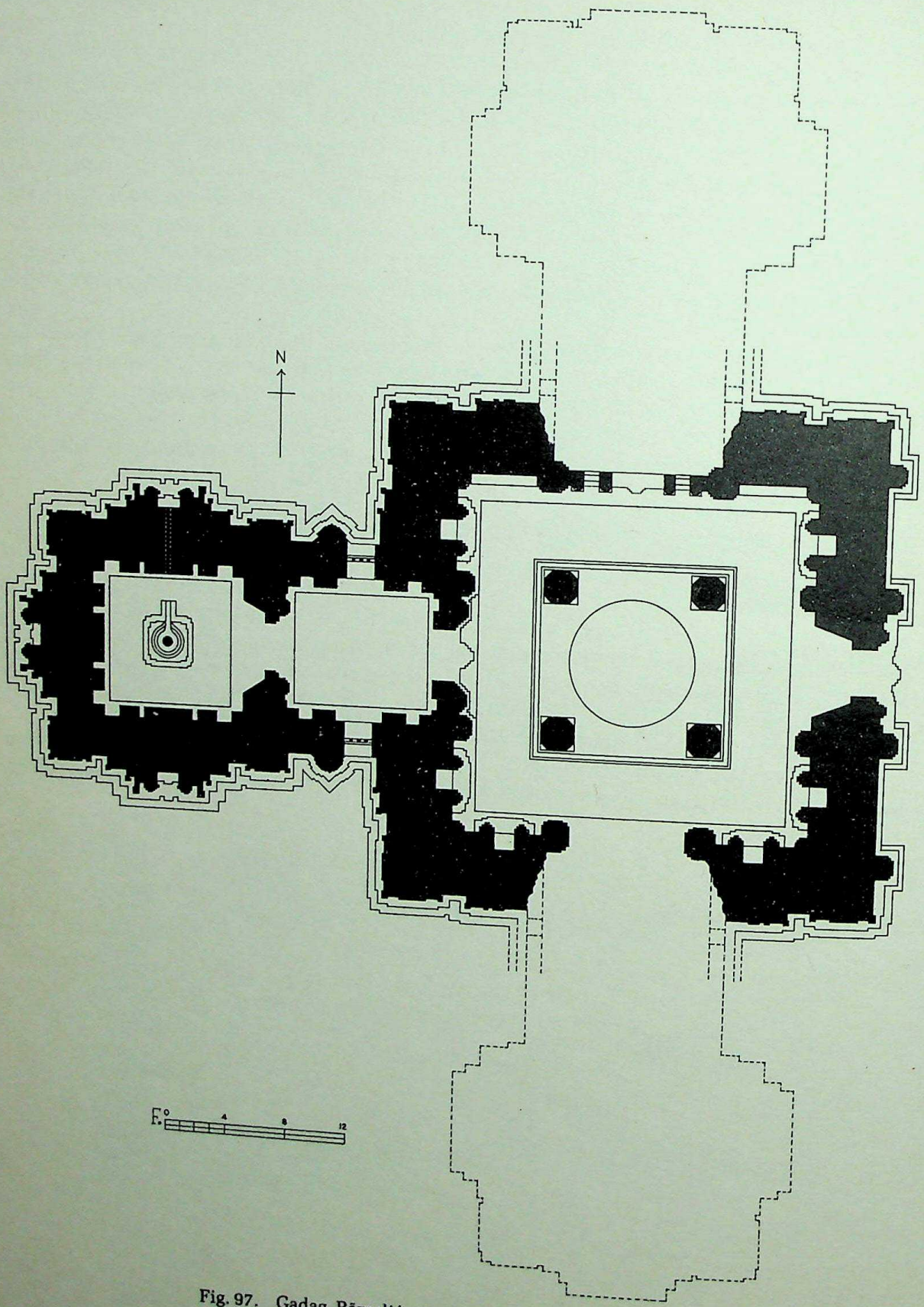

Fig. 97. Gadag. Rāmaliṅgēśvara (Rāmēśvara) temple, plan.

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and Hūvinahaḍagali) at each floor, that at the prati-kaṇṭha level, though larger, is without the figural insertion (Plate 398). The kapilī-wall shows a Vardhamāna pilaster turned on stellate plan, a feature carried upwards into the vyālamālā as well (Plate 399).

Attached at the east, to the shared gūḍhamaṇḍapa, there possibly was a mukhamaṇḍapa. The śākhās of the gūḍhamaṇḍapa's doorframe are plain. The nave within is formed by plain Citrakhaṇḍa pillars, the rest are Śrīkāra with plain pipal-leaf decoration. On the raṅgabhūmikā stand two Citrakhaṇḍa and correspondingly, but curiously, a pair of Śrīkāra at the rear quarters (Plates 400, 401). Nave's octagonal lantern ceiling (Plate 402) is interesting, having a full blown lotus surrounded by a creeper cast in an octagonal configuration, followed by three deep and plain, octagonal, progressively emerging surrounds which effectively relieve the central motif. Four lotuses grace the four vikarṇa-triangles. The antarāla-entry of the side-shrines was flanked by narrow jāla-strips, now mostly destroyed. The antarāla-doorframe of the main garbhagṛha has a tōraṇa above the lintel (Plate 401). The garbhagṛha-doorframe is uninteresting. The vimāna's simply treated walls and well-proportioned upper stories render it a fairly balanced building. The temple may date from around A.D. 1100.

Abalūr, Basavēśvara temple (Fig. 98; Plates 403-409)

Only the east-facing Śiva's shrine of this trikūṭa temple (called Brahmēśvara in the inscription of A.D. 1104) (Fig. 98) has its tritala vimāna's exterior intact up to the kalaśa-finial, its austere features not warranting detailed description (Plate 403). The northern shrine was dedicated to Viṣṇu and the eastern to Āditya. The three shrines share a large hall with a consequent generously long southern façade treated after a raṅgamaṇḍapa. Its Mañcabandha adhiṣṭhāna unusually has in its gala the depiction of rūpaka-narratives, of which only fragments survive (Plate 404). The kakṣāsana's face has an equally uncustomary decoration of very large but effective four petalled flower alternated with maṅgala-ghaṭa or jar of auspicity, both set in panels (Plate 404). (One fallen kakṣāsana fragment at the eastern end shows an elephant figure with a rider; and the figures in the pair of panels close to the entry-way represent Gaṇēśa and a female divinity.)

Hall's spacious interior presents several interesting features. The nave's four, somewhat plumpish, Śrīkāra pillars (Plate 405) are surrounded by 12 other but somewhat thinner columns, the four pairs located at the four cardinals are Śrīkāra but the corner four show at least two other varieties, one a Vardhamāna (Fig. 98; Plate 406) in two variations and the other a complex stellate type of considerable beauty (Fig. 98; Plate 407). The circular stage over the square raṅgabhūmikā has a most uncustomary but imaginative touch of serrated edges suggestive of highly stylized dala-paṅkti or series of lotus petals (Plate 405).

While the antarāla-screens and the architrave bearing the tōraṇa are just ordinary, the pañcaśākhā doorways of the garbhagṛhas of the three shrines (Plates 408, 409) follow the conventions of the High Cālukyan but without reproducing its quality. Seemingly the guild which worked here had at least a few craftsmen who had some schooling in, or conversance with the metropolitan style but were not among the greater artists of the time. A metallic-looking Nandi sits in the hall.

The temple already had existed in A.D. 1104. While the general attenuation of the outer columns and the doorframe's form and details as well as the nāsī figures in the superstructure may indicate a style of late eighties, the qualitative falling off of the ornamental carving plausibly hints to a date between A.D. 1090-1100. What is more, the style of the Viṣṇu and the Sūrya image enshrined in the two sanctuaries would be

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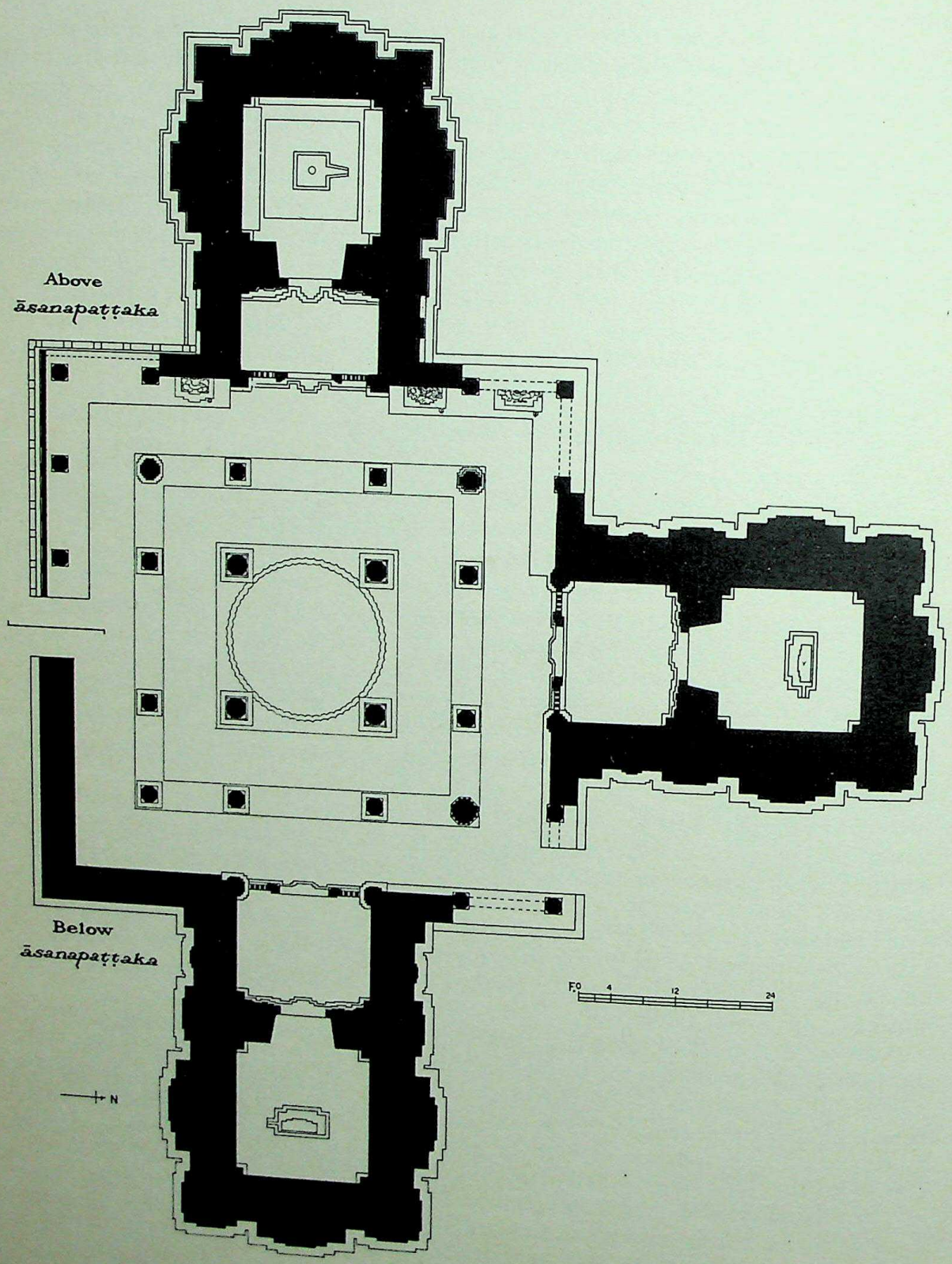

Fig. 98. Abalūr. Basavēśvara temple, plan.

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more comfortable at that date. The minute carving of their setting is commendable, but the form and expression of the figures fail to betray the serene look of the preceding decades.

Abalūr, Sōmēśvara (Plate 410)

The temple has a simple, partly ruined Phāṁsanā vimāna, very plain closed hall, and a raṅgamaṇḍapa having unadorned Citrakhaṇḍa pillars and fluted dwarf pillars on the parapet. The only interesting feature is the treatment of the exterior of the mukhacatuṣkī which has a double kaṇṭha with paneled stylized flowers and a kakṣāsana bearing a narrative in good style (Plate 410).

Hosūr, Kalmēśvara temple (Plates 411-415)

The exterior of the vimāna and the kapilī-walls are very ruined as attested by the surviving remains of the north side (Plate 411). The east façade of the hall is also in part damaged. Its adhiṣṭhāna mouldings and the members above it (including the unduly large kakṣāsana) are without any ornament (Plate 414). The hall was also provided with side stairways. A remnant of hastihasta-banister survives in situ at the south side. The nave columns as well as the abbreviated parapet pillars are of good form Śrīkāra and also well finished (Plate 413); those of the rear pair at the nave show some decoration. The dwarf pillars' bell members show blank pipal-leaves. A new and rare feature is the presence here of a short denticulated rooflet above the pillars and below the lintels which bear lozenges in panels at their profiles (Plate 412). The nave's lantern ceiling displays a large lotus in the central square, smaller four at the corners of the second and indrawn stage and larger four in the first stage (Plate 415), a simple but neatly done and hence effective arrangement in staggered gradation. The doorframe of the antarāla is plain and without the flanking screens.

Two donative inscriptions, one of Cālukya-vikrama year 27 (A.D. 1103) referring to Morkēśvara and the other of Trailōkyamalla Taila III's 7th year (A.D. 1155) calling the temple Mūlasthānēśvara are available. If the first applies to this temple, it must be already existing in A.D. 1103. The presence of machine-belt like course above the bell (but not the archaic feel and form) of the pillars, the Hāvēri type of lotuses in the ceiling, and the treatment of the exterior wall tend to indicate a date plausibly in the nineties of the 11th century.

Yaliśirūr, Bhōgēśvara (Trikūṭācala) temple (Plates 416-420)

The temple in theory is a double shrine — one component facing east and the other south — with a shared hall conjoined at the east with the gūḍhamaṇḍapa of the third building which is a west-facing shrine (Plate 416). This mélange formed a somewhat asymmetrical assemblage for a trikūṭa complex. The western of the two halls has a southern façade of the raṅgamaṇḍapa denomination. Strangely, the temple complex's entrance is located at north, at hall's north-eastern corner. The eastern shrine's closed hall has its only outer entrance at south (Plate 416), its north wall being blind.

The eastern and the western vimānas, with uniformly serried shaftings at the walls raised on a square plan and a simple Kapōtabandha base, are tritala and have a similar look. Both have the Karṇāṭa-Drāvida superstructure with Brahmacchanda or square śikhara (Plate 416). The third or south-facing shrine has a Phāṁsanā superstructure with square śikhara.

The interior of the western hall has four Śrīkāra pillars at the śālā-nave (Plate 417); three of these have the plain pipal-leaf ornament at the bell part; the fourth pillar (north-east corner) is more richly decorated but following a rather mediocre, in part

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rural, interpretation of the metropolitan style of the late years of Sōmēśvara I. A couple of other varieties of columns such as a well-cut Bhadraka, Brahmakānta (Plate 418), and Vyāmiśra or composite-polygonal are also met with. At the southern semi-open façade are plain dwarf Citrakhaṇḍa of no note.

The closed hall of the eastern shrine has also four Śrīkāra pillars with simple lotus leaf decoration at the cardinals of its bell-swell (Plate 420). For the nave-ceiling, both halls display a full blown śatadala-kamala (hundred petal lotus) of some merit (Plates 419, 420). A sculpture of Hara-Gaurī kept in one of the halls is in the style of the Phase I's ending years.

The earlier of the two inscriptions, dated A.D. 1109, refers to the complex as of Bhōgēśvara, Amṛtēśvara, and Sarasvatī. Today, in the eastern and northern sanctuaries, are liṅgas under worship. Stylistically, the temple complex may be a decade or two earlier than the date of the selfsame inscription.

Baṅkāpura, Aravattukhaṁbada temple (Fig. 99; Plates 421-432)

Baṅkāpur or Baṅkāpura had been founded in late ninth century by Lōkāditya, a vassal of the Rāṣṭrakūṭa monarch Śubhatuṅga Kṛṣṇa II Akālavarṣa, naming the town after his father Baṅkēyarasa. A large temple now called Aravattukhaṁbhada or "60-pillared temple" stands in the ancient fort area. The appellation is of course after the great columnar hall in front of the old Śiva temple which possesses 56 (and not "arvattu" or 60) columns. The temple called Nagarēśvara in the inscriptions of A.D. 1093, 1112 and 1137 possibly was this one. It may thus seem to have been founded by the city's mercantile community. However, an inscription of A.D. 1062 mentions Indrēśvara by which, if this temple is implied, then the main building could be still earlier, the point will be noticed in the discussion to follow. The temple of course had existed in the year 1093. Its general decorative features, particularly of the vimāna, reflects the fifties of the 11th century as will be shown in the discussions to follow.

The temple consists of a vimāna, a gūḍhamaṇḍapa with three porches, and a vast detached raṅgamaṇḍapa (Fig. 99). It was one of those few temples in Karnataka that had suffered defilement and damages due to the Islamic iconoclastic activities. In 1407, when Sultān Ali Ādil Shāh of Bījāpur occupied the fort, the images and objects of worship inside the temple were destroyed and on the exterior the figural carving was studiedly chiselled out, the great columnar hall was next converted into a mosque.

The vimāna (Plate 421), and more so the gūḍhamaṇḍapa, has suffered serious damages (Fig. 99). The external facing of the vimāna for its west aspect, and the closed hall's northern wall along with the porch that side have totally perished. Likewise, the screens perforated at the east end of the south wall and of the east wall of the selfsame hall have been deliberately smashed. (They possibly consisted of a conjoined series of the perforated meander-and-amorino type seen at the Tripurāntakēśvara temple at Baḷḷigāmve, but larger and set within a beautifully designed two-staged staggered floral frame.)

The surviving south aspect of the vimāna shows a Kapōtabandha adhiṣṭhāna with nakrapaṭṭī, its figure-bearing panels have been largely destroyed. The bhadra-khattakas are crowned with large Drāviḍa-śikharas; they have lost their images, and the figures of their parikara-surround have been deliberately smashed and thoroughly mutilated. The mēṣa-makara-paṭṭikā above the kapōta-cornice of the entablature, however, is intact with its vyāla and other figures.

The kapilī has wall-pilasters with belts and the bell member has leaves as simple but effective embossings (Plate 421). The Citrakhaṇḍa pillars of the eastern and the southern porch (Plates 423, 424) are uncommonly enriched with four stratified decora-

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tive belts above which is the cubical block bearing a gorgeous composition of two-bodied lion figure subjugating a two-bodied elephant at each of the four corners. The space between is filled by grāsamukha flanked in some cases by a pair of makaras emitting vallī-bearing cakravāka-birds and other motifs. (The composition looks monogramic.) The vēdikā and the āsanapaṭṭa below (Plate 422) these pillars show kūṭastambhas in series, each one bearing a Latina śikhara. Sparkling lozenges, some indeed notably elegant in form, are interspersed between the pillarettes. The kakṣāsanas show Garuḍa, Vāmana, Nāga, an ascetic, and other figures in panels and lion and elephant figures appear at the terminals. The style of the vimāna's exterior as well as of the hall can go back to the late years of Sōmēśvara I.

The eastern ṣaṭśākhā doorframe — though its highly perforated decoration is partially damaged and the pēdyā figures chiselled out — is notable for its intricate craftsmanship (Plate 425). The exterior-most śākhā is a wide vallī, followed by a śākhā of thin meandering buds, and next the vyālavallī-, stambha-, pramathas in vine, and ratnaśākhā. But it is the flanking Vardhamāna pilasters at the eastern doorway which take the palm for the excellence of execution of detail of their decoration (Plate 425). The workmanship of the doorframe of the southern porch is equally arresting (Plate 426). The style of carving at the doors and of the jāla-frames seems more advanced, even different from that of the temples of Trend "B" of Phase I, unless it represents one of those few examples which show precocious development. It relates more to the style of Phase II buildings, and hence the temple as a whole has been tentatively placed in this chapter.

The great raṅgamaṇḍapa, about 60 ft. across, sits on a Mañcabandha adhiṣṭhāna with a dentate kapōtapālī, an element somewhat infrequently encountered in Karnataka. The paneled galapādas show lozenges between the pillarettes (Plate 427). The dwarf columns above are of the modified fluted type earlier met with at Hāvēri. The free-standing many pillars in dark stone within are all of a single variety, Śrīkāra, a vogue that had come into fashion in the 12th century and was to be increasingly followed in this area in the next century. Some of them, particularly those of the nave, are highly polished and bear finely engraved designs at the bell and well-carved belts above (Plates 428-430).

Among the main ceilings are a nine-boxed type bearing full-blown lotuses set within. The ceiling above the nave is of Padmanābha class (Plate 431), the type somewhat infrequently met with, except in this late age, in Karnataka. The underside of the eave-cornice is carved after the usual convention met with at Hāvēri and several other places (Plate 432). The hall may be of a subsequent addition, perhaps later part of the 12th century.

Uṅkal, Candramauḷīśvara temple (Figs. 100a, 100b, 101; Plates 433-442)

The Candramauḷīśvara temple (Plate 433) is as impressive a building as is remarkable for its unique sāndhāra plan with four openings at the cardinal directions (Fig. 101). The inner sanctum is correspondingly four-doored with moulded walls, decorated doorframes, and an ambulatory surround. The outer walls follow the usual elevational scheme of the period but with components of the wall-masses balanced, the forms of elements well evolved, their architectural and decorative details showing careful handling and, as a result, reflecting sensitivity to art aspects as well as concern for good finish (Plate 434). To the temple's four openings are conjoined with what may in this context be called "ardhamaṇḍapas" (which in effect are the antarālas enclosed by kapilī-walls), the eastern, which seemingly had functioned as the main entrance, was provided with a mukhamaṇḍapa whose components, except for the profile remanents

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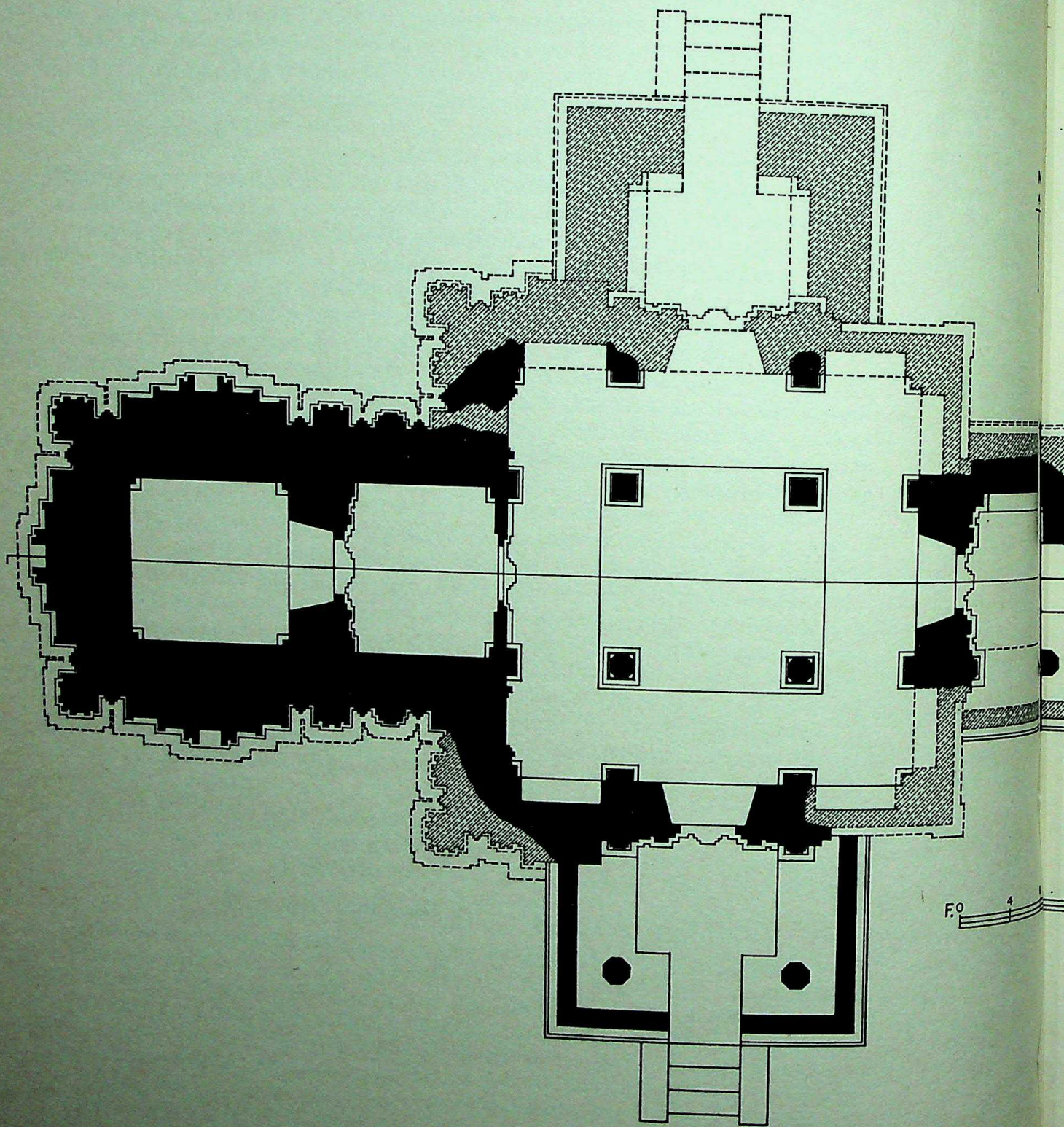

Fig. 99. Baṅkāpura. Aravattukhaṁbada temple, plan. (After H. Cousens.)

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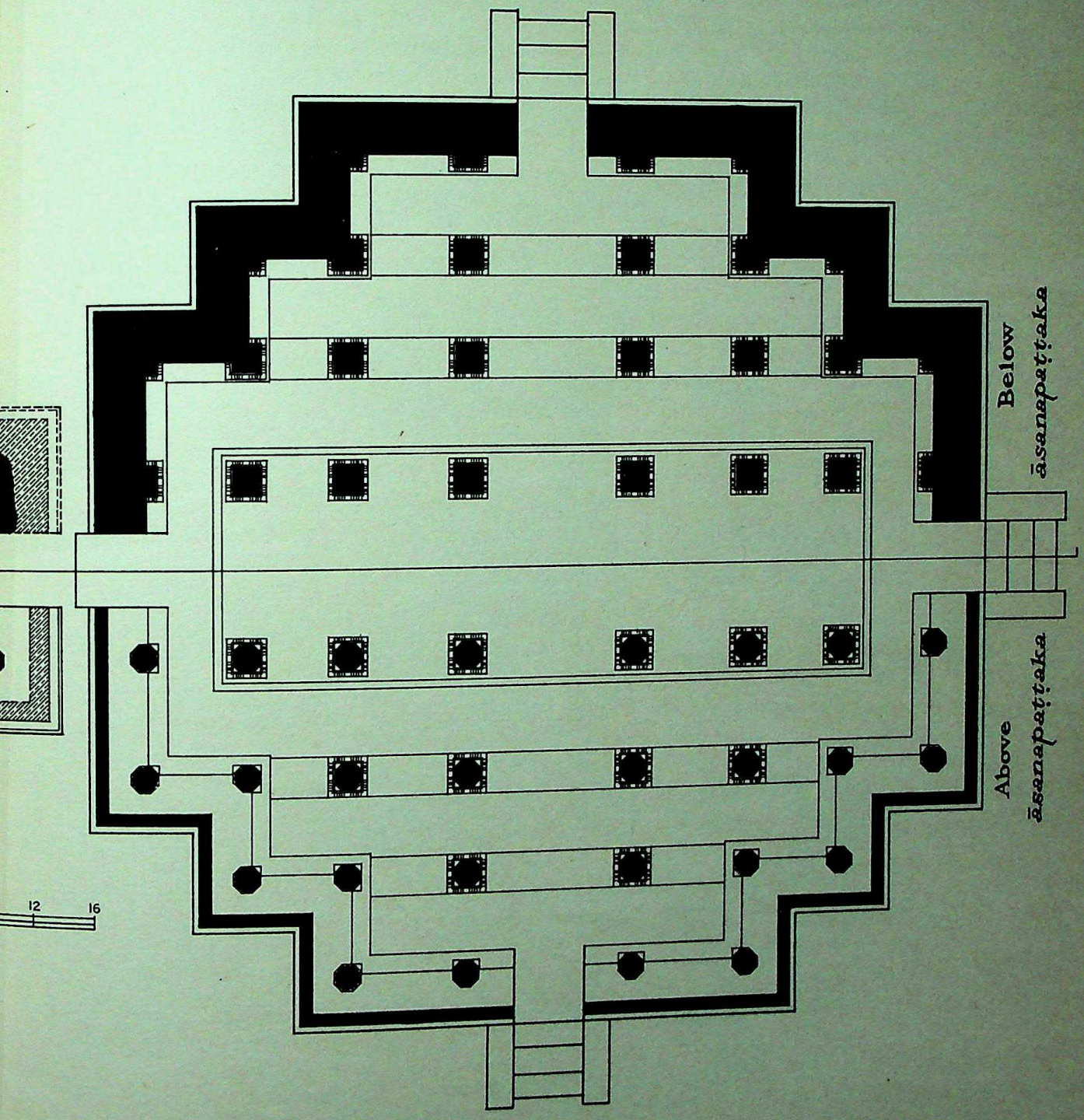

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at the north and south sides (Plates 435, 436) have largely disappeared: the remaining three openings had been provided with stairways in direct articulation of the ardha-maṇḍapa openings. The moulded profiles of these stairways follow the conventions of the Mañcabandha adhiṣṭhāna with diamonds in panels in its gala-recess (Fig. 100b; Plate 435). The mukhamaṇḍapa at the east had had the same type of adhiṣṭhāna; but the kapōtapālī here is surmounted by a tall gajapaṭṭa where the file of elephants with riders, in agitated movements, is shown in good relief (Plate 436). Above this is a vēdikā with the āsanapaṭṭa formed by kūṭastambhas in series bearing Latina-kūṭas and finally the carved kakṣāsana (Plate 436).

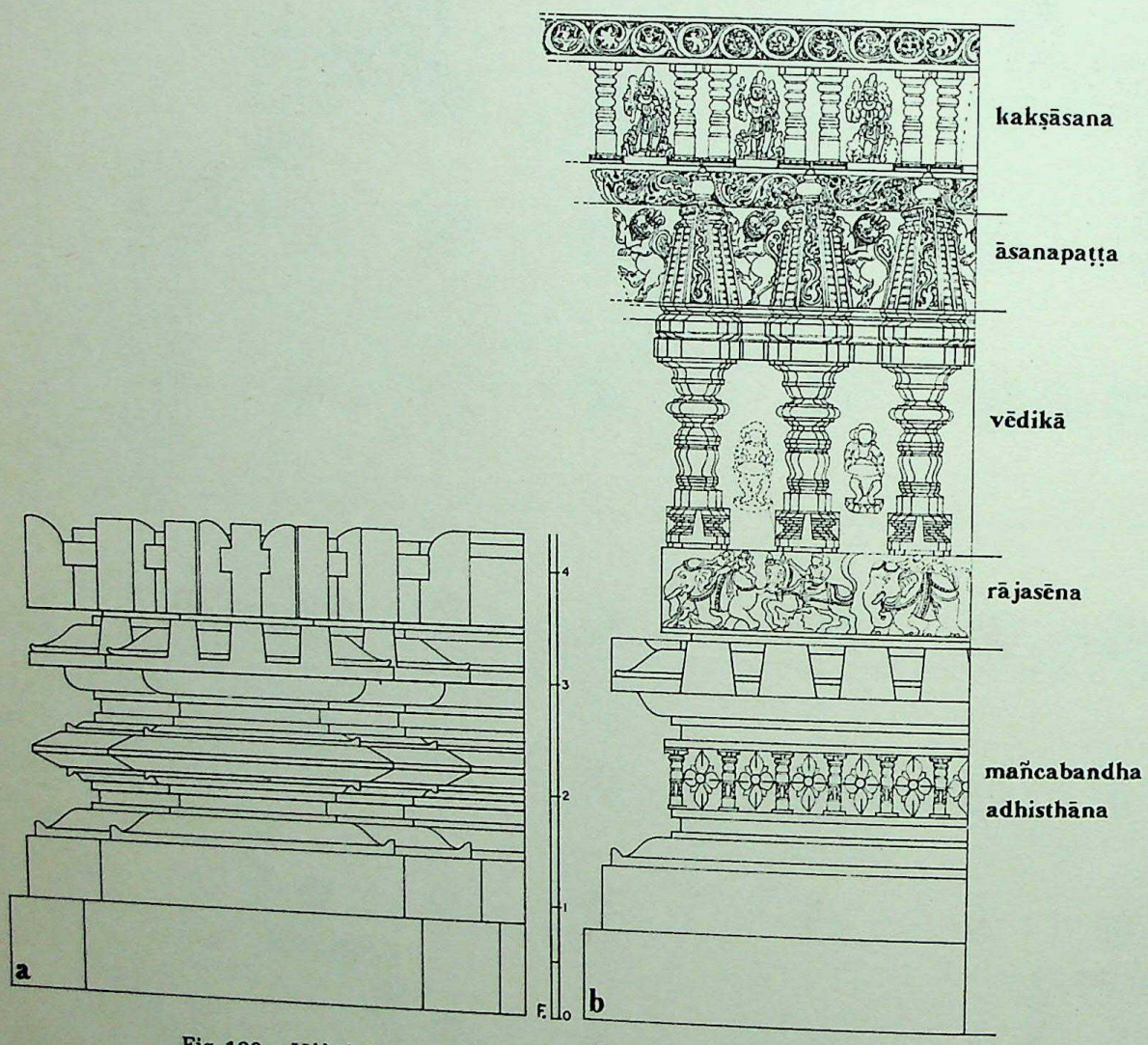

Fig. 100. Uṅkal. Candramauḷīśvara temple: a. vimāna, Kapōtabandha adhiṣṭhāna; b. mukhamaṇḍapa, Mañcabandha adhiṣṭhāna.

The vimāna and its four cardinally disposed adjuncts possess the customary Kapōtabandha adhiṣṭhāna (Fig. 100a) which supports a highly articulate, handsomely proportioned, and well-finished walls showing karṇas with tall symbolic niches crowned with elaborately carved Vēsara superstructures, well modulated wall-pilasters at the pratirathas, and the salilāntaras between contain kūtastambhas encircled above by elongated tōraṇas, each of which encompassing a divinity figure (Plate

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434), a peculiarity noticeable also at Lakṣmēśvara and at Kundgōḷ to be discussed. The vimāna has no superstructure; a circuit of the hāra-string with the usual kūṭas and śālās is for the most part extant.

The mukhamaṇḍapa pillars have been lost. The doorframe here and at the three corresponding entrances is flanked by jāla-screen of exceptionally good workmanship (Plates 437, 438) and next to them is a well-formed wall-pilaster on either side. While this scheme prevails at the three openings, that at east also shows a pair of dēvakulikā-khattakas as an additional feature (Plate 438); this aggrandizing element perhaps further emphasizes eastern as the main entry-way. The simple door between the jālas, in each case, is formed by a makara-tōraṇa raised on a pair of pilasters. The jālas show two varieties, Gulika with a pair of interknit chains of tiny pramatha and gandharva figures in the creeper-whorls at the east (Plate 438) and Puṣpakhaṇḍa or Puṣpakaṇṭha

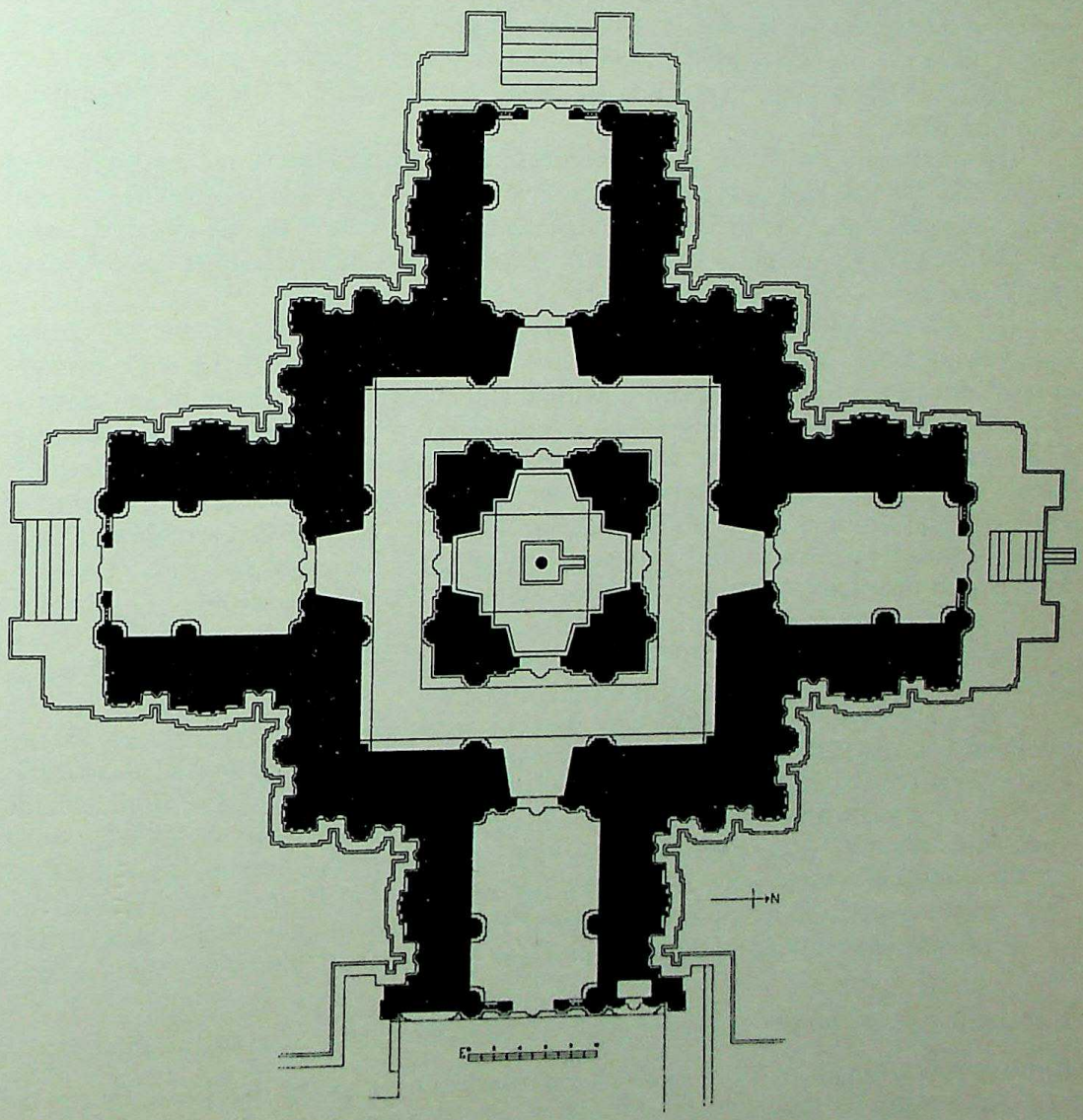

Fig. 101. Uṅkal. Candramauḷīśvara temple, plan.

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in good timber style at the three other openings (Plates 437, 439). The flanking wall-pilasters betray especially fine decorative detail (Plate 439).

The inner cella's four doorways are of the pañcaśākhā order, each with some differences in the details of carving or in their rendering (Plates 440, 441). The doorframe at the east particularly shows suavely swaying and serene figures in the best period style (Plate 441). The inner facing of the outer wall, within the perambulation passage, shows wall-pilasters with fairly well-executed details in relief (Plate 442), as do those that flank the four ante-chambers' doorways (Plate 439).

No inscription relating to this temple has so far come to light. As suggested by the generalities of the architectural pattern, the style of the decorative details and of the figure sculptures, a date not later than the eighties of the 11th century seems admissible.

Kundgōḷ, Śambhuliṅga temple (Plates 443-451)

The main temple possibly had suffered considerable damages during the Muslim occupation of the area; also as a consequence of later and disastrous renovations only the corner segments of the great closed hall's two eastern corners survive (Plates 443, 444). The columnar raṅgamaṇḍapa, however, is still extant, in more or less good condition (Plate 445).

The surviving corner walls of the closed hall reflect the high style and conventions of the middle decades of Vikramaditya VI's time: a fine Kapōtabandha adhiṣṭhāna with decorated mēṣa-makara-paṭṭikā, wall's karṇas, and the salilāntara-recesses with features of the Uṅkal temple including the divinity figure in the tōraṇa-surround above the kūṭastambha (Plates 443, 444).

The exterior elevation of the raṅgamaṇḍapa resembles that of the Baṅkāpura temple's great hall, possessing as it does the Mañcabandha adhiṣṭhāna with lozenge-shaped flowers in the gala-panel, dentate kapōtapālī, and above it the Latina-kūṭastambhas at the Vēdikā-āsanapaṭṭa complex (Plates 445, 446). The kakṣāsana likewise shows figured panels with deities like Varāha, Nṛsiṁha, Gaṇēśa, Brahmā, Śiva, Caṇḍī, and several semi-divinities, but at best reflecting the debased quality of the late 12th century (Plate 446). The interior (Plate 447) shows a series of dark Śrīkāra pillars, some of which are dazzlingly polished and show beautiful decorative patterns, both engraved as well as embossed (Plates 448-450). The dwarf parapet pillars are also of the Śrīkāra type (Plate 447). All in all there are 52 columns of the hall. One of the ceilings inside shows Aṣṭa-Dikpālas in the eight compartments and Tāṇḍavēśvara in the central box. The nave ceiling is much mutilated.

The antarāla-entry is flanked by screens of average quality. The doorframe, curiously, shows Rāma with Śitā and Lakṣmaṇa. Dedication of the temple, however, is more likely to Śiva than Nārāyaṇa. A hastihasta-banister at the flight of steps outside the precincts but which must once have belonged to the main temple's flight is one of the more elegant of its age and is symptomatic of the ideals and classicality of the style of the Vikramāditya period (Plate 451). An inscription of the time of Vikramāditya (whose date portion is lost) refers to Svayambhūdēva which may be this temple. The main building may date from the nineties of the 11th, the hall later in the 12th century.

Baḷḷigāmve, Kēdārēśvara temple complex, Kēdārēśvara (Fig. 102; Plates 452-455)

Kēdārēśvara is the largest, just as today perhaps the most sacred (but certainly not the earliest) temple in this ancient settlement, once probably a town of considerable importance, now a neglected village. The building is trikūṭa (Fig. 102; Plate 452) and

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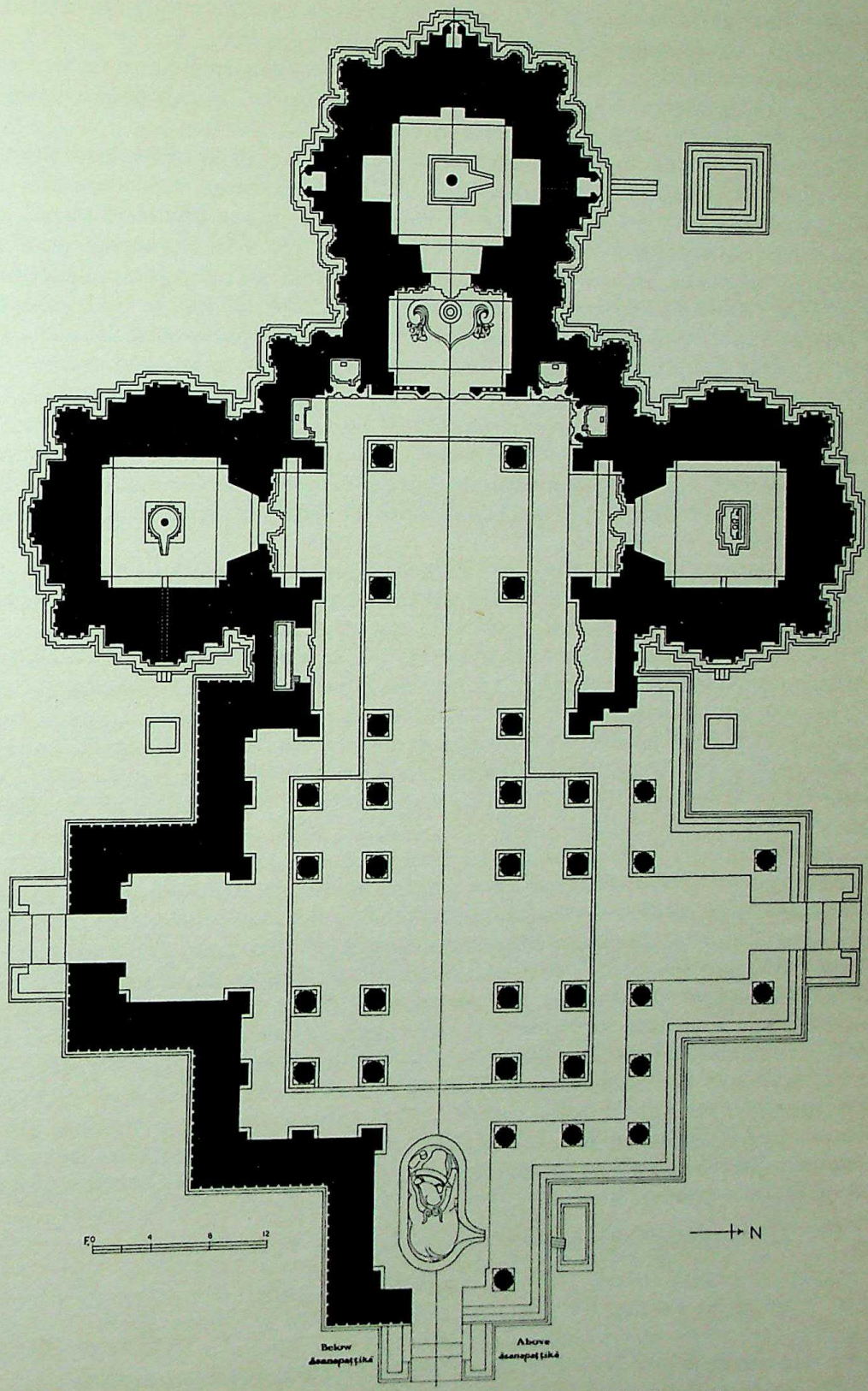

Fig. 102. Baḷḷigāmve. Kēdārēśvara temple complex, Kēdārēśvara, plan. (After H. Cousens.)

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faces east, the three shrines sharing a common hall whose rear corners are externally treated as a gūḍhamaṇḍapa but whose front walls have been omitted and hence internally it imperceptibly merges with the raṅgamaṇḍapa that follows in sequence (Fig. 102). The coalesced halls thus display within them a long continuous forest of columns with Nandi sitting in the entrance-quadrant.

The central, east-facing, catustala vimāna of Śiva is a little larger than the two lateral which are tritala. The main vimāna's walls possess karṇa with Vēsara topped niche and bhadra with a deep khattaka crowned with a full and detailed model of a Vēsara shrine, and large pilasters at the pratibhadras. The salilāntara-recesses show the usual kūṭa-tōraṇas. The side vimānas, of Viṣṇu (N) and Śiva (S), omit pratirathas as well as the khattaka-niches at the bhadras. For both at karṇa as well as the bhadra are met false niches crowned with Vēsara-kūṭas, the relative proportions of the walls and of the superstructure of those of the two vimānas are ostensibly good, though the carved details are in far less abundance than in the best examples of the period. The gūḍhamaṇḍapa's rear corner walls within have the usual dēvakulikā-khattakas. The antarāla of the main shrine has lateral screens, the lintel above shows standing Śiva flanked by Skanda and Vināyaka, Viṣṇu and Brahmā, and finally the figures of Varuṇa with consort, both riding on makara. The doorframes show the usual, rich, plateresque workmanship.

The raṅgamaṇḍapa's exterior having three openings (Plate 452) is much like the one at Baṅkāpura and Kundgōḷ temples, reflects similar appearance, the same type of kaṇṭha with lozenge panels, the vēdī with an array of Latina kūṭastambhas, and kakṣāsana (rather short) with figural panels (Plate 453). Only a single variety — Śrīkāra — is employed here for the interior columns as at Baṅkāpura and Kundgōḷ halls, and likewise are highly polished and give rise to charming assemblages in the three directions (Plate 454). Also, the same fine details of carving at the bell and the belts for the śālā-Śrīkāra columns parallel here (Plate 455). The dwarf columns above the āsanapaṭṭa at the hall's periphery are fluted and polished Indrakānta as at the Baṅkāpura hall (Plate 454).

The presence of the lion-and-warrior figure at the śukanāsa-crest (as also perhaps the inscription of 1131 of the consort of the Hoysaḷa prince Ballāḷadēva on a pillar in the dvāramaṇḍapa located at some distance in the east), apparently had led scholars to take it as a building in the Hoysaḷanāḍu style. But, as pointed out by R. Narasimhachar, "These crests may be later additions as the temple appears to have been in existence before the Hoysaḷas attained the supreme power." The temple may have existed in Vikramāditya's time as is clear from the inscriptions, in the environs, of 1113 as well as of 1103 if they applied to this building. The style of the vimānas may support a date in early 12th century. The hall with a single type of pillars within, however, may bring down the date to a late locus, closer to c. 1131. The general style of the building, however, is of the Cālukya land and not of the Hoysaḷanāḍ. The temple has been called "Dakṣiṇa-Kēdārēśvara" in an inscription of 1168, in allusion to the jyōtirliṅga of the "Uttara-Kēdārēśvara" in the Himālayas.

Kuppaṭūr (Kubaṭūru), Kaiṭabhēśvara temple (Fig. 103; Plates 456-463)

The catustala vimāna (Plates 456-458) has walls with Nāgara and Vesara-kūṭa topped sham-niches at the karṇas, Bhadraka wall-pilaster at the pratiratha, sham-niche with superstructure mode at the karṇa-faces (Plate 459), a khattaka-niche with a double eave-cornice at the subhadra (Plate 460), and kūṭastambhas (without the tōraṇas) in the salilāntara-depressions (Plate 458). The raṅgamaṇḍapa for some distance has the walling of a gūḍhamaṇḍapa having karṇa and also the pratiratha simulating the

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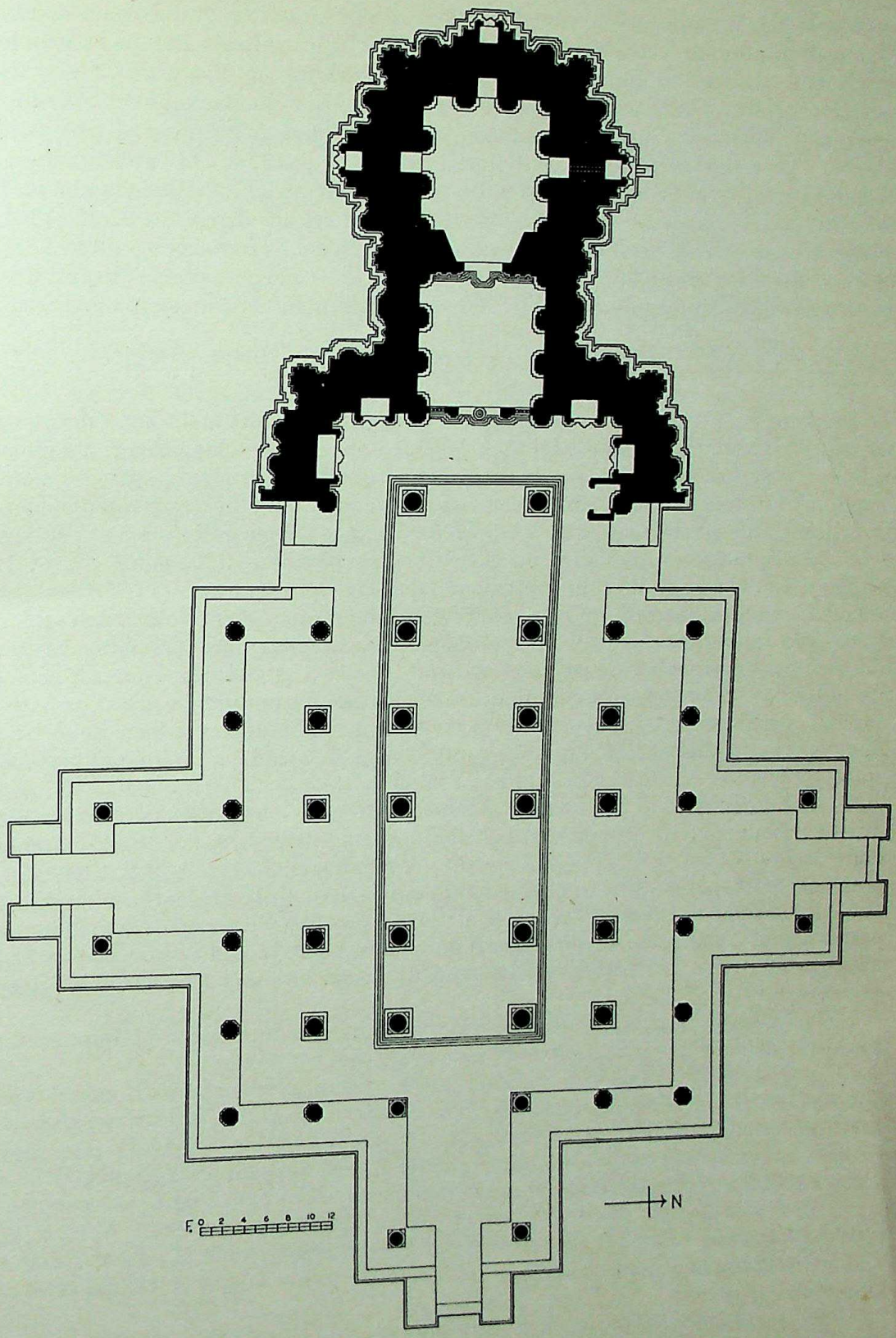

Fig. 103. Kuppaṭūr. Kaiṭabhēśvara temple, plan. (After Mysore Archaeological Department.)

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elevation of the vimāna wall except that there is additionally a pratikarṇa element with a wall-pilaster not available at the vimāna; and the true raṅgamaṇḍapa elevation starts from a point where blind bhadra-offset would have been (Fig. 103; Plate 458). The exterior elevation of the raṅgamaṇḍapa (Plate 461) is of the Baṅkāpura type, only slightly more elaborate. The spacious interior has free-standing columns, all polished Śrīkāra. Above the parapet are the fluted type (Plate 462). The Sabhā-padma-mandāraka ceiling with well cut up kōla courses and matching lambana-pendent graces the nave (Plate 463). The associated inscriptions are dated A.D. 1231, 1241 (which calls the temple Kōṭīśvara), and 1250. The temple may have been built in 1231 during Sēūṇa occupation, but still in the style of the late Cālukya period. The inscription refers to the temple as decorated by Drāviḍa, Bhūmija and Nāgara temple-models.

Harihar, Hariharēśvara temple complex, Hariharēśvara temple (Fig. 104; Plates 464-466)

The Hariharēśvara temple complex includes in its precincts the main large shrine of Harihara, also a temple originally for Mahālakṣmī, and a few smaller shrines. A gōpura at the south and a dvāramaṇḍapa at the east completes the original plan. The main temple of Hariharēśvara faces east. It consists of a vimāna conjoined with a gūḍhamaṇḍapa through the antarāla and this is followed by a large raṅgamaṇḍapa with openings at east, north, and south, as also a pair of small lateral openings at the point where it is bonded with the east wall of the gūḍhamaṇḍapa (Fig. 104). The superstructure of the vimāna is modern; the portion below is original. It consists of the adhiṣṭhāna which starts with a paṭṭikā bearing creeper-convolutions containing pramatha figures followed by a narrow haṁsapaṭṭī and above it the usual mouldings. The wall shows the customary turret-topped sham-niches at the karṇas, the pratirathas as well as in the salilāntara-depressions. Each such niche contains a smaller figure at the bottom. The bhadras contain khattaka-niches, now empty. The gūḍhamaṇḍapa continues the elevational generalities of the vimāna but has a porch-portico at the south; it also had it at the north but replaced by a shrine of Kālabhairava (removed from the plan). Inside, the śālā-nave shows finely shaped and polished Śrīkāra pillars with the usual minutely done decorative patterns including leaves at the bell-member (Plate 466). They support an Aṣṭa-Dikpāla ceiling from which the central Harihara figure had been chiselled out and placed in the minor later shrine at the northwest of the vimāna. Inserted in the east wall and flanking the antarāla-doorframe are the khattaka-niches, now empty. The antarāla-doorframe is flanked by jālas with the usual Rati and Kāma figures at the śākhā-bottoms.

The garbhagṛha contains a more than life-size standing image of Harihara of uncertain date, its generalities though simulating ancient mould.

The great raṅgamaṇḍapa (Fig. 104; Plate 464) is of the Baṅkāpura-Kundgoḷ type and has 26 free-standing but unornamented Śrīkāra columns that look as though have been fashioned out of the haematite rock (Plate 465). The śālā is rectangular (Fig. 104), the ceilings are of the Samatala-Padmaka style. The parapet supports 32 dwarf fluted columns. The exterior elevation of the hall consists of the paṭṭī bearing the peopled-scroll, then a mahāpaṭṭa showing elephant-riders and cavaliers, and next follows the vēdikā having kūṭastambhas with figures standing between, and finally the kakṣāsana. The width of the hall is about 83 ft. and it is thus one of the largest of its kind in all of Karnataka.

The temple, according to an inscription, was built by Poḷāva, a general of the Hoysaḷa king Narasiṁha II, in 1229. The building, however, continues the style characteristic of this area, of the later decades of the Cālukyas of Kalyāṇa. In the 18th

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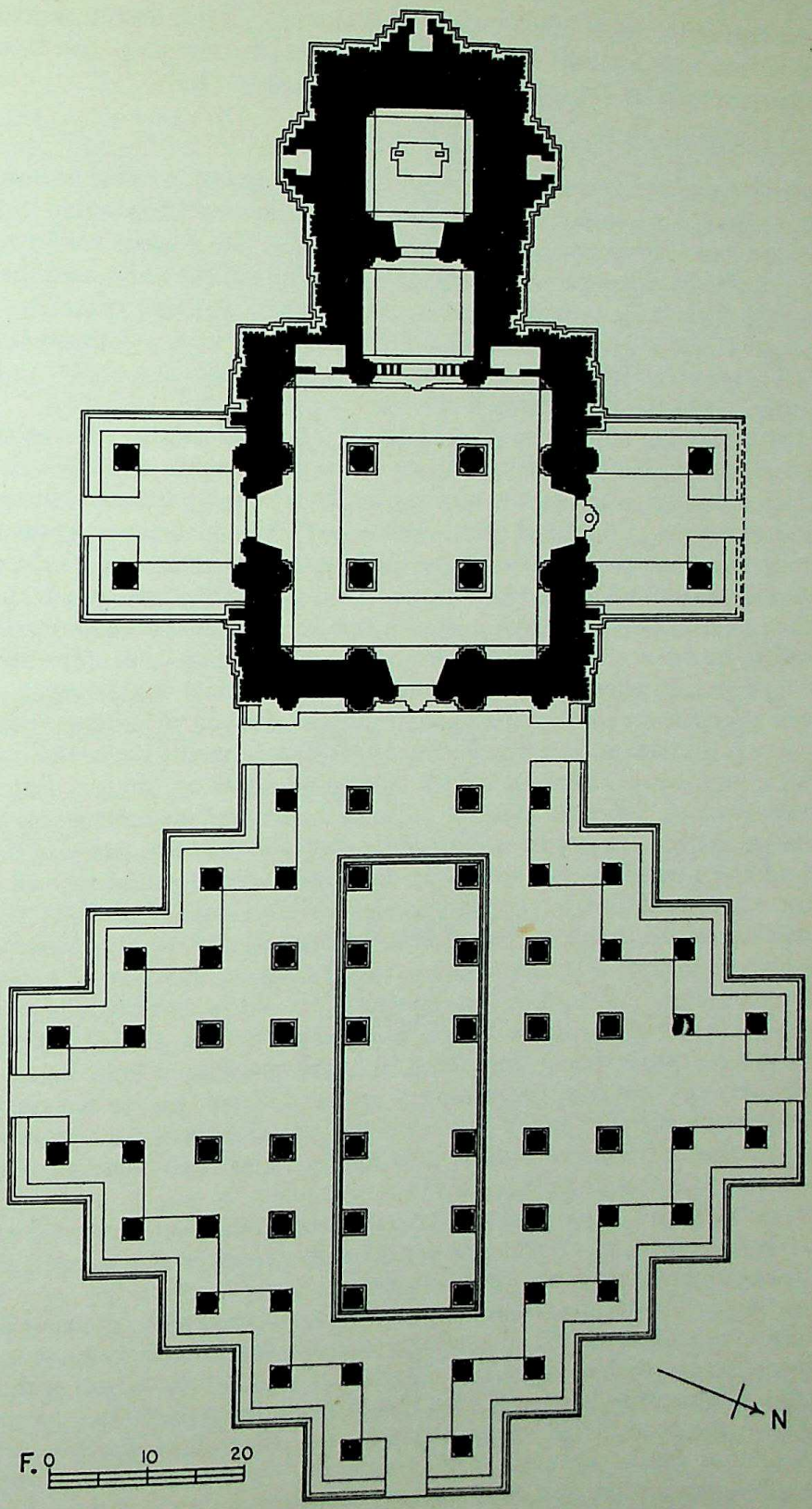

Fig. 104. Harihar. Hariharēśvara temple complex, Hariharēśvara temple, plan. (After A. Rea.)

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century, according to the archival record of the temple, Ṭipu Sultān destroyed the sculptures under worship and carried away the temple treasures. The five storied gōpura had been built by Daṇḍanāyaka Sōmanātha before 1268.

Hirēhaḍagali, Kallēśvara (Fig. 105; Plates 467-476)

The temple is remarkable not so much for its basal configuration as for its elevation. It has a tritala vimāna, a gūḍhamaṇḍapa, probably a shrine for Sūrya some distance in east, and once had a raṅgamaṇḍapa between (Fig. 105). The vimāna has karṇa, also a prominent bhadra having a pair of upabhadras flanking the subhadra, and the salilāntaras relieving these two principal rathas, all of which together represent just the normal pattern (Plate 467): it is the applied decoration, its variety, exuberance, and the nature of its disposition which is amazing as well as indicative of a departure from the known norms of the Cālukyan temple elevation.

The Kapōtabandha adhiṣṭhāna (based here on a vapra-plinth) has the usual, as also well-carved, nakrapaṭṭī or makara heads at the prati-kaṇṭha: what is less usual is the application of a large and ornate nāsī set within a tōraṇa-parikara at the subhadra and at the karṇa-faces of the basal profile (Plate 468). The decorative treatment of the wall above is even stranger. The vēdī above the base, at the karṇas and at subhadra, has ornamented vajrakumbha-like padma surmounted by leaping vyālas which in turn support the projecting niches above, a feature nowhere earlier known on the Cālukyan vimāna-walls. And not only the subhadra but also the karṇa-faces have been given deep and very prominently projecting, strongly tridimensional, highly ornate, chariot-like khattaka-niches crowned with superstructural models of several varieties — Vēsara, Drāviḍa (normal and circular form), quasi-Nāgara, etc.— above their pent-roof eaves (Plates 469, 470). These niches contain small standing divinity figures, now largely weather-worn. The wall-shafts or pillarettes are round and corrugated or ringed for their lower section. They spring from lotus shoots which also laterally branch off and support the smaller niches that figure at the upabhadras; the second or outer upabhadra, which is bifacial, carry these models on both sides (Plate 470). The upper parts of these thin and round wall-shafts carry branched and metallic-looking candelabras, each supporting a square abacus, proceeding as they do in cadence and touching each other, the whole thing ostensibly looking detached from the wall (Plate 470). Each one of the salilāntara-recesses has a shallow niche crowned with a makara-tōraṇa encompassing a floriated and highly perforated (and hence in most cases damaged) circular nāsī enshrining a seated divinity. Inside the recess-niche stands a kūṭastambha. While much of these highly detached ornament, supported as it was on thin stems, is beautiful in itself, it looks "appliqué" and "hanging in air," and hence not in organic union with the walls.

The superstructure, much shaken (Plate 472) but recently restored, also carries the rich lace-like ornament for all its elements up to its pinnacle, the carved slabs of the bhadraśālās at most places carry Nidhi figures.

The kapilī (and hence the antarāla-space within the temple) is only half its normal size. It shows the kūṭastambha and a halved wall-pilaster. The gūḍhamaṇḍapa, which follows from this point onward, had a pillared portico at the south (and perhaps at the north also) but both were later converted into side shrines by building up mud walls. The southern porch is of late cleared (Patil 1992, Plate 187), its fine pañcaśākhā doorframe shows ratna-, pramathas in convolving creeper, stambha-, padmaśākhā showing full-blown lotuses and mālā-padma. The pēdyā figures are of good workmanship. (Patil, Plate 194.) The hall's karṇas have niches that carried figures (now very much damaged), the Vēsara-kūṭa crowns, and above them the beautiful tōraṇas sepa-

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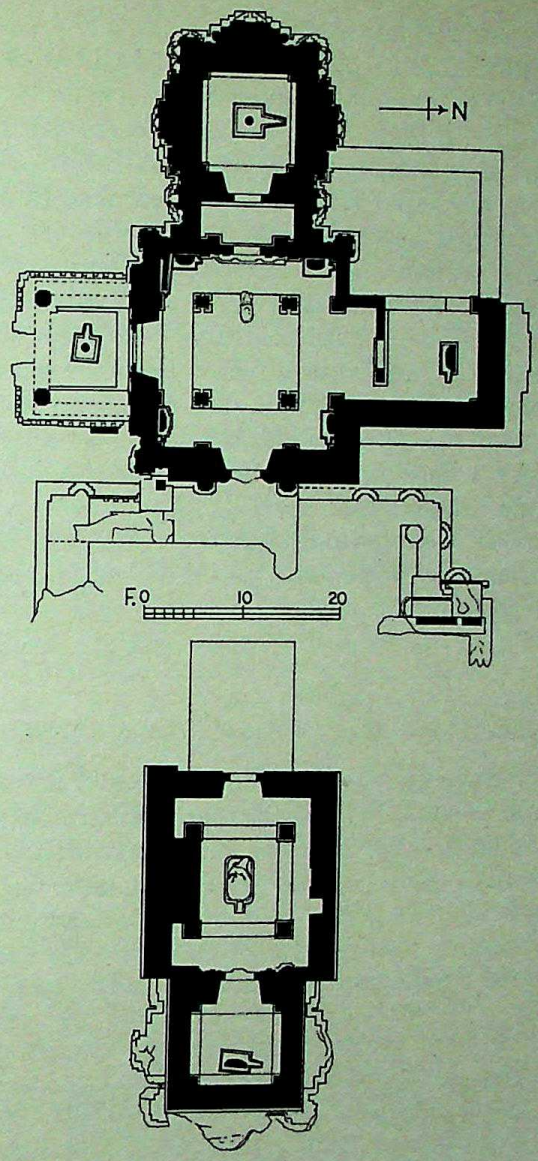

Fig. 105. Hirēhaḍagali, Kallēśvara temple, plan. (After A. Rea.)

rated from the wall-matrix (Plate 473). The pratirathas are occupied by pilasters, square but stratified in the upper zone, a simple but an effective device (Plate 473). The salilāntaras show kūṭastambhas crowned with elegant, wreath-like, circular nāsīs crowned with the siṁha-lalāṭa (supported on the wall-surface by shallowly drilled stems) and containing a lion figure inside the gāḍha-circlet (Plate 471). The southern porch has a pair of very delicately carved Bhadraka pillars (Plate 476).

The saptaśākhā east doorframe consists of patra-, vyālaśākhā (with figures in loops), mithuna-, stambha-, again mithuna-, nāgaśākhā (entwined nāga and nāginī type), and the ratnaśākhā, all minutely, though not very beautifully, carved (Plate 474). Lakṣmī graces a delicately carved recessed panel at the lalāṭa with pearl-festoons hanging above. And above the door's eave-cornice (which also has the decoration of pearl-festoons in suspension) stand damaged divinity figures in a row, perhaps the planets. The door is flanked on either side by a Bhadraka pilaster in form much like the

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pair of the southern porch (Plate 475), each with a door-guardian, in attractive dvibhaṅga posture, stationed at its jaṅghā. Inside the hall are four square pillars, the ceilings, in contrast to the ornamental profusion on the exterior, are all flat, that above the nave is Padmaśilā (Patil, Plate 196). Also inside are several divinity images — Kēśava (in north bhadra alcove), also Sūrya, Āliṅgana-Candraśekhara, Caṇḍikā, Sarasvatī, and a slab bearing the Sapta-Mātṛkās with their guardian deities. (Patil, Plates 201, 203-206.) The antarāla-doorframe is flanked by Ṛjusūtra jāla-grating with floral work on the vertical and cross-bars. The garbhagṛha-doorframe is uninteresting.

The date of this temple is problematic. An inscription on the "śilāśāsana" standing at the east (south limb of the hall) mentions Kallēśvara and the date A.D. 1057 which is within the period of Sōmēśvara I. The style of the figure work — makaras in the adhiṣṭhāna, the door-guardians at the pilasters of the east door, the pēdyā figures at the south door, and most of the images inside the hall — would by their style assuredly approach the inscription's date. But the over-abundant, whimsical, unprecedented, and very minutely done ornament, of the kind shown here, is nowhere known that way; not even in Trend "B" temples of Sōmēśvara's time. The date 1057, as judged by the manner of carved details, would seem about three decades earlier; however, if this date is accepted, the style of the temple's exterior as a whole must seem highly precocious. With the Phase I temples it contrasts sharply; hence assigned a place in Phase II group.

Lakṣmēśvara, Sōmēśvara temple (Figs. 106-109; Plates 477-485; 1671-1674)

Lakṣmēśvara, ancient Puṟṟigere, was a religious centre of considerable consequence even in the Cālukya and Rāṣṭrakūṭa times. Several brahminical and Jaina foundations had then been established there as inferred from the available epigraphs, though of that early period, virtually nothing on the surface, remains. Owing to the destruction during the Cōḻa invasions in the period of Sōmēśvara I and consequently during the rebuilding program of the seventies and eighties of the 11th century, whatever may have remained of the older temples had vanished; and some temples had been com-

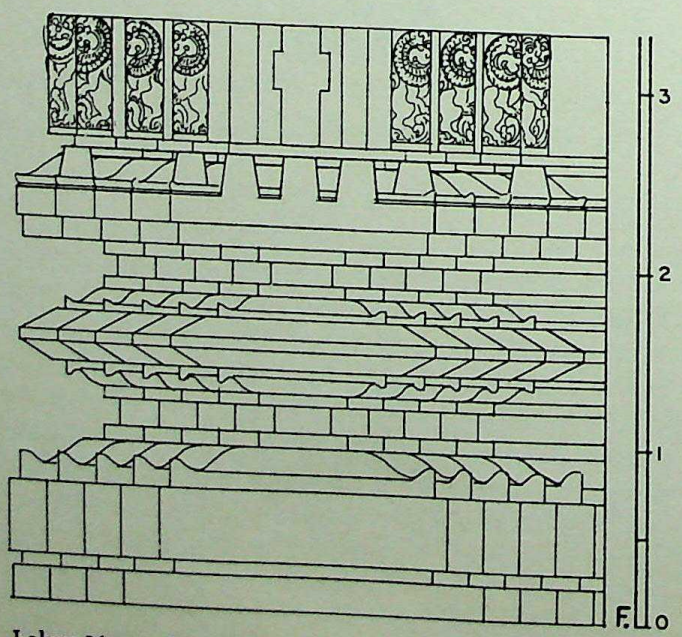

Fig. 106. Lakṣmēśvara. Sōmēśvara temple, vimāna, Kapōtabandha adhiṣṭhāna.

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pletely rebuilt. At least four buildings of note, two brahminical and two Jaina, which now remain, were largely built in a style reflecting the new movement of that period toward refining the constituent shapes and elaborating their carved decoration. But more than that, the style of Lakṣmēśvara, available in two sub-trends and, as will be shown, had its special features. The buildings, however, are not in all cases well-preserved; for apparently during the Deccani Sultanate rule, some of them had suffered considerable damage.

The Sōmēśvara temple, which is one of the surviving buildings, has been called "Svayambhū-Sōmēśvara" in the inscription of 1102 and "Svyambhū-Dakṣiṇa-Sōmanātha" or the "self-generated Sōmanātha of the South" in an inscription of 1153 in reference to the ancient and holoed Jyotirliṅga-Sōmanātha of Prabhāsa in Saurāṣṭra in western India. While its present structure seemingly is of the last quarter of 11th century, its predecessor may have been more ancient, of *c.* second quarter of the 11th century or slightly earlier, as inferred from the two reused older pillars in the eastern dvāramaṇḍapa (Plates 477, 478). In view of the pretension — not so much of scale but of the extraordinary degree of ornateness and the relative amplitude of its precincts and the presence of a few notable ancillary structures — it may well have been the principal Śaivaite shrine of the medieval Puṟṟigere. The temple has been placed within an extensive uttānapaṭṭa or paved courtyard with a dvāramaṇḍapa both at east and at north and a magnificent pratōlī gate-house at the southern quarters. Beyond the entrance-halls, the eastern as well as the northern side had each, in the past, a long lane formed by shops, possibly of mālākāras or flower and floral garland-vendors and sellers of sacred bilva-leaves, incense, and other goods for worship. The temple complex consists of the shrine proper, the closed hall, and the raṅgamaṇḍapa (Fig. 107). The temple walls at places had been damaged and the pell-mell reconstruction has partially marred its appearance.

The tri-aṅga vimāna (Plate 479), most unusually, adopts the ground-plan of some of the temples of Sēüṇadēśa, Mālava, and of the Ānarta country or northern Gujarat. It is diagonally laid with samadala or equilateral karṇa and pratiratha (Fig. 107). The architect who designed this temple probably had got (or inherited) a few of his concepts of beautification and motifs of decoration from the craftsmen who had worked at a building such as the Kallēśvara temple at Hirēhaḍagali. Not only did he elaborate the floor-plan by introducing a very large number of phālanā-serrations — five for the pratiratha, nine for the karṇa, and seven for the subhadra-corners — but also he masked the wall with an elaborate panoply of architectural, figural, and floral motifs. An adhiṣṭhāna — in point of fact the whole of the vimāna — of the southern class is not amenable to the diagonal configuration with the equilateral aṅgas and too many phālanā-indentations. The prancing vyālas of the vyālamālā of the Kapōtabandha adhiṣṭhāna (Fig. 106), as a result, had to be squeezed into tight packs and their groups had been fanned in an ungainsome fashion. The kaṭi or jaṅghā above seems proportionately shorter than what the vimāna's size demanded. More objectionable is the schema of decoration of the jaṅghā. While the karṇa and the two pratirathas have been treated as a Bhadraka pilaster, the decorative scheme below the bell-member of the pilaster tends to be clumsy. Here, above the basal vyālamālā, is placed a short vajrakumbha-like moulding (as at Hirēhaḍagali) with a central figure-bearing nāsī (containing a Nidhi figure) and its flanks are covered by an overgrowth of stylized creeper (Plate 480). The kaṇṭha above supports a row of leaping vyālas which stand atop the vajrakumbha moulding, an unnecessary repetition, since it does not blend with the vyālas of the vyālamālā below. However, these vyālas were meant to appear as supporting the considerably projecting niches above, each of which looks like a

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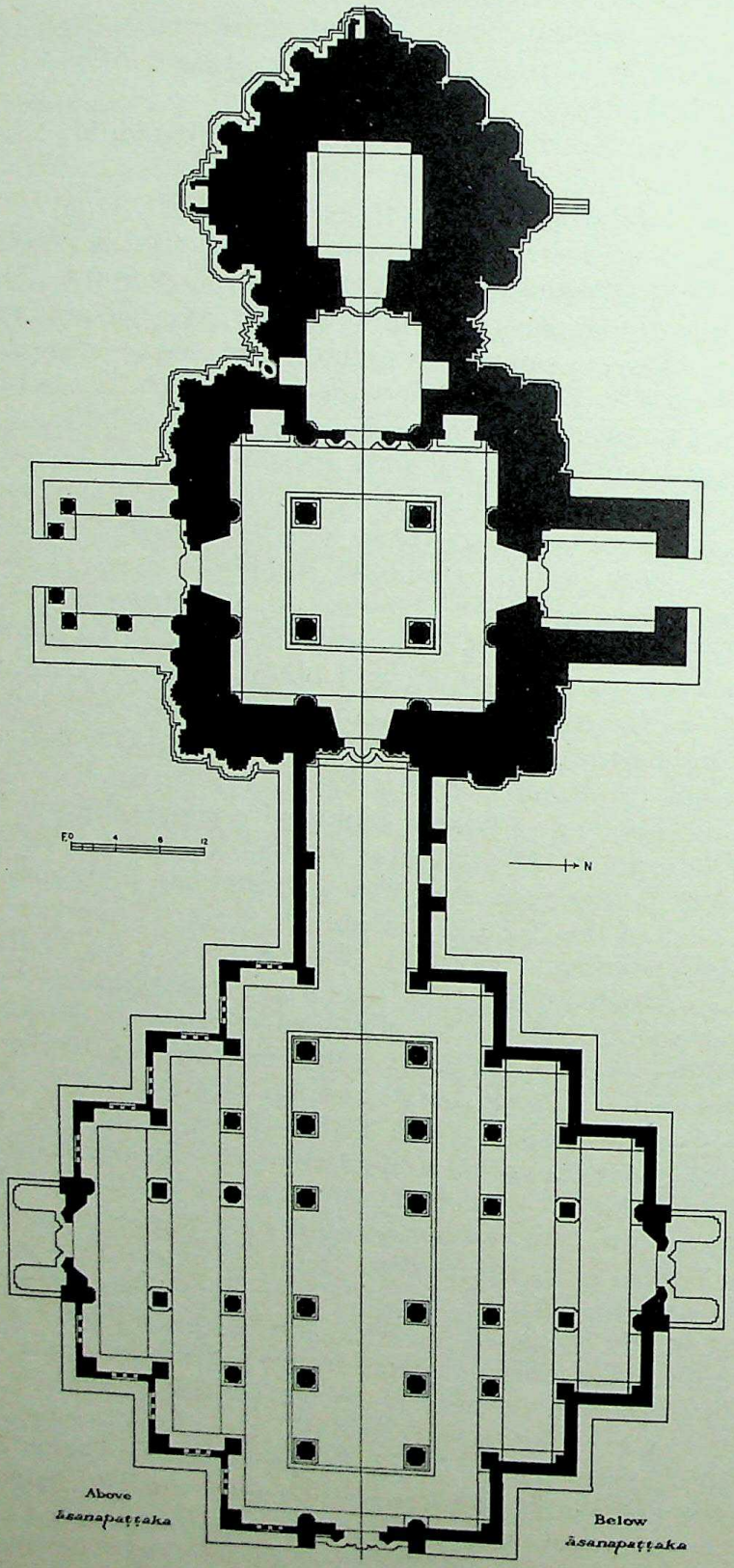

Fig. 107. Lakṣmēśvara. Sōmēśvara temple, plan.

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hanging "bishop's pulpit" (Plate 479), and each is having a thick but laminated pedestal with a gagārapaṭṭī at its lower end (Plate 481): to add to that cluttering mess is the scanty room provided for the small divinity images (gone in most places). For each ratha-niche next follows a heavily stratified chādyakī-cornice capped by a kūṭa, usually of Vēsara brand, the Nāgara forms rarely figuring. (This procedure once again reminds of Hirehāḍagali.) The surface ornament, since it considerably juts out of the wall, ceases to have a smooth spread and oneness with the walls as, unhappily, is the case with the Hirēhaḍagali temple. Adding to the pain is the introduction of the projecting niches even in the salilāntara-recesses where they most uncomfortably jostle for room on either side of the inner corner-pillarette whose shaft, too, was intended to be clothed by a creeper carving as at the Hirēhaḍagali vimāna. The bhadras have khattakas with a rooflet crowned with a large Vēsara-kūṭa. And at their flanks emanate carved madala-consoles supporting miniature dēvakulikā-like niches (Plate 482). The tyranny of ornamentation here generates amazement; it fails to evoke admiration.

The complex entablature above the wall supports the main eave-cornice and then starts the pañcatala superstructure, of the most curious and unparalleled kind. The designer, since he had followed the Nāgara basal plan, was forced to adopt, for the larger part of the elevation, the Anēkāṇḍa-Nāgara manner of progression of the floors. He also introduced (or created) analogues of uraḥmañjarīs but here they had to be topped by half Brahmacchanda śikharas (Drāviḍa-ghaṇṭās) in lieu of half āmalakas of the Anēkāṇḍaka-Nāgara śikhara (Plates 1672, 1673). The result has been a superstructure taller than normal, almost dinosaurian in appearance (Plate 1673), indeed much too cluttered with kūṭas (Plate 1674); the karṇaśṛṅgas and even the karṇāṇḍakas of the mūlamañjarī and uraḥmañjarīs of the Śekhari class of śikhara are replaced here by Karṇāṭa-Dravida karṇakūṭas (Plate 1672) which fail to integrate and produce a smooth curve of the Nāgara śikhara. With some accustoming, the eyes doubtless begin to perceive the logic behind the lay of the kūṭas and their theoretical orderliness; but, aesthetically speaking, it is an experiment which has visibly resulted in cumbersomeness. [An intricately and faithfully reproduced model of this type of superstructure has been used as a decorative crowning member of the khattaka-niche at the west wall of the vimāna (Plate 1671).]

The gūḍhamaṇḍapa's exterior uses the same elements as the vimāna's. It has two lateral pillared porches with plain mouldings and Śrīkāra pillars (Fig. 107). Its main doorframe has a few thin śākhās (including plain daṇḍaśākhās) and the nave shows Citrakhaṇḍa pillars; but neither of them are of any consequence. The large raṅgamaṇḍapa, which follows suit, has Mañcabandha adhiṣṭhāna surmounted above by a vēdikā with stambhikās and dentate kapōtapālī, the voids above are walled up at some late date. This hall's interior shows a long rectangular nave, the pillars there are of the usual type with nothing very remarkable about them. The temple existed in 1102 and must have built perhaps between A.D. 1070 and 1080 if the date c. A.D. 1057 is valid for the Hirēhaḍagali temple.

The temple-complex originally had had a kōṭa or prākāra-wall, of which older parts are available at the south side which also shows an important and a rare structure, the pratōlī gate-house (Fig. 109; Plate 483). Its two wings with a passage between has been designed like two juxtaposed and identical shrines with the south and north façade having a mirror-image elevation excepting that the pratiratha and the karṇas toward the central or passage side in case of both the wings were sacrificed for making room for a large framed aperture (Plate 483). The two wings stand on a Ṣaḍaṅga Vēḍībhadra-like upapīṭha (Fig. 108) showing lotus petals on the padma and elephant

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figures in the kaṇṭha. It is topped by Kapōtabandha adhiṣṭhāna (Fig. 108). The basal plan of each wing shows karṇa, pratiratha, and bhadra (with its subhadra and a pair of upabhadras) with salilāntara-recesses between. The karṇas have the sham-niche with a full and intricately carved Vēsara temple as a kūṭa crown, the subhadra has a khattaka-niche with prominent eave and elephant figures at the bottom of the frame and a large

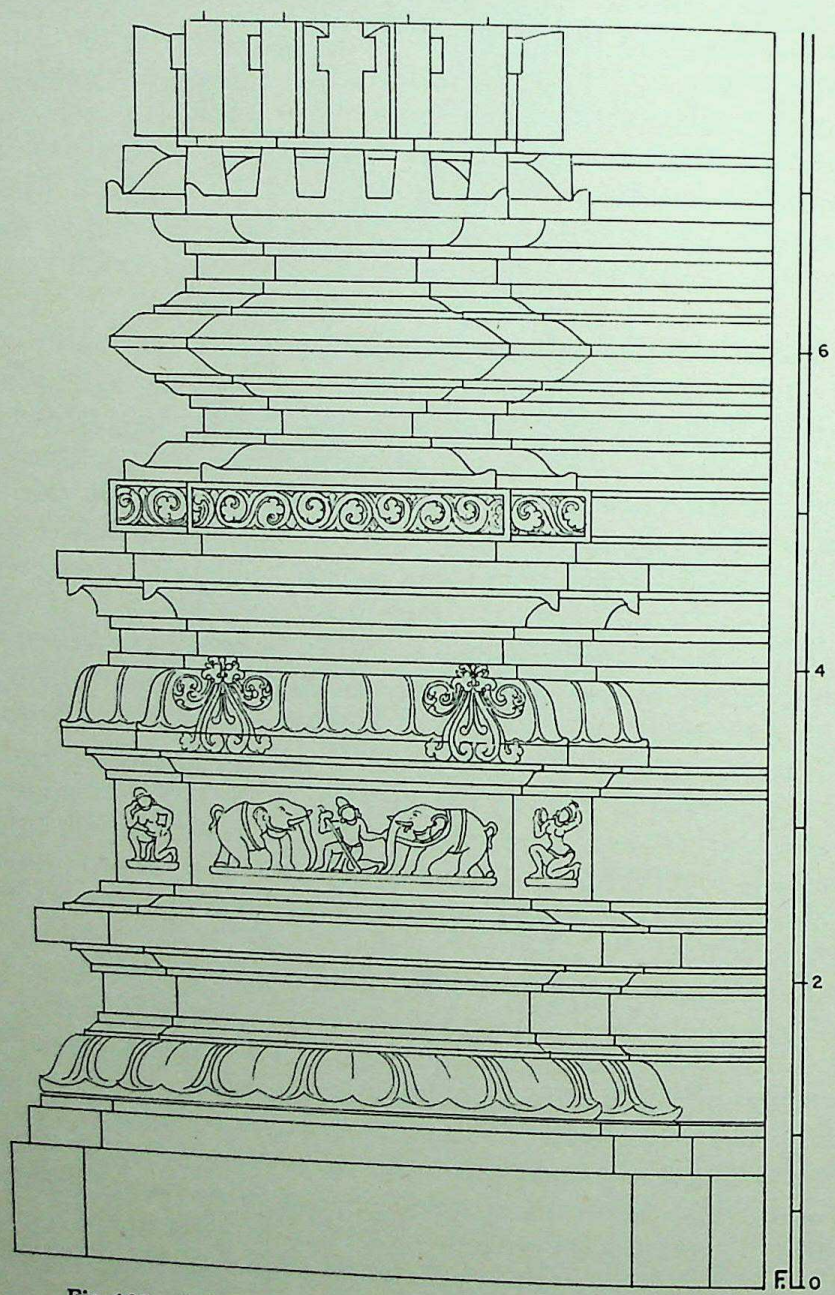

Fig. 108. Lakṣmēśvara. Sōmēśvara temple, southern pratōlī, upapīṭhā and Kapōtabandha adhiṣṭhāna.

and complete Vēsara temple-model showing all its main details (Plates 484, 485). Above these models is a makara-tōraṇa with broad, framed, and decorated mukhapaṭṭī inside which is a more regular convolving tōraṇa-arch. The kūṭastambhas are surmounted by grāsa-and-tōraṇa, each of which also contains a standing divinity figure, a convention earlier noticed at Uṅkal and Kundgōḷ (Plates 484, 485).

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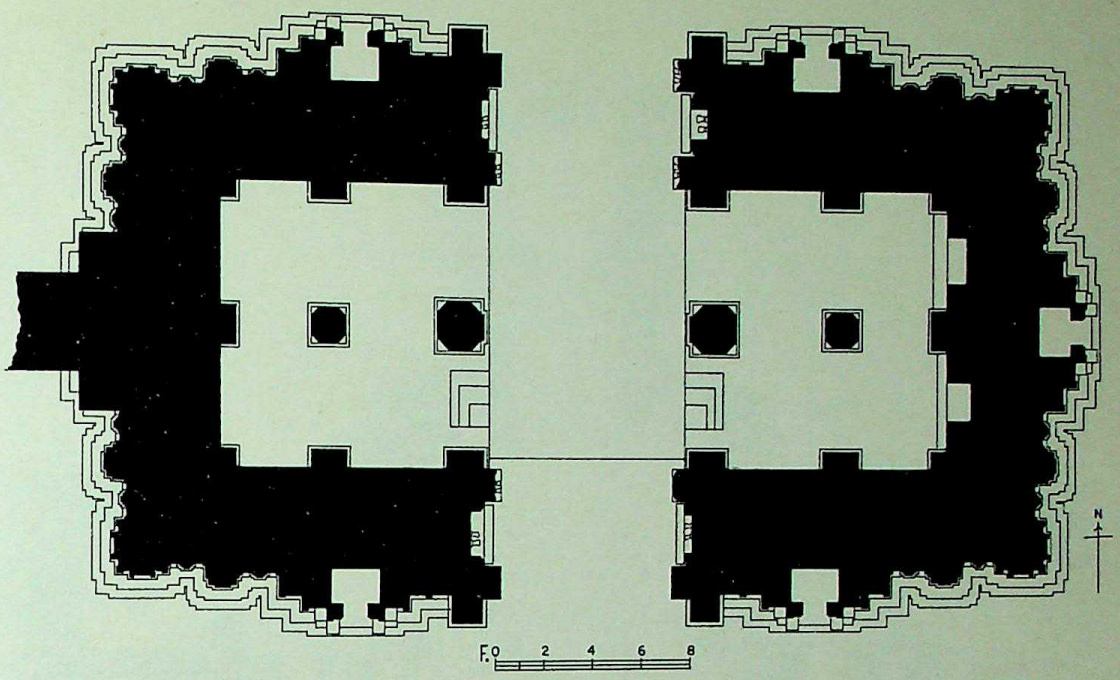

Fig. 109. Lakṣmēśvara. Sōmēśvara temple, southern pratōlī, plan.

The original frame of the passage had been replaced in the Vijayanagara period. Perhaps it was in the form of a pair of carved pilasters supporting above a madala-tōraṇa, somewhat in the vein of the fort-gates at Jhinjhuvāḍā (12th century) and Ḍabhoi (A.D. 1245-1253) in Gujarat. The two faces of the pratōlī are identical for their general features and it impresses as a beautiful and pleasing building. It can hardly be later than the late 11th century. The guild which worked on this structure seems different from the one that worked on the main temple: it was schooled in a more straightforward style which had had a greater prevalence in Beḷavol territory.

Lakṣmēśvara, Lakṣmīliṅgēśvara (Figs. 110, 111; Plates 486-493)

The trikūṭa Śiva temple has a common closed hall originally also having lateral entry-ways at the junction with the long raṅgamaṇḍapa (Fig. 111). The Kapōtabandha adhiṣṭhāna (Fig. 110) has nothing to detain, the walls (Plates 486-490), however, were finished like the wall of the southern pratōlī of the Sōmēśvara temple described in the foregoing. A large portion of the walls, as is seen today, is the consequence of a thoughtless reconstruction of very late times. The gūḍhamaṇḍapa has plain Citrakhaṇḍa columns and Bhadraka pilasters, and the usual niches in the walls. The doorframes are uninteresting. Of the raṅgamaṇḍapa only a vaprapaṭṭa showing an inhabited vine capped by a haṁsapṭṭikā, and above it a band showing plain bosses, remain (Plate 491). The wall raised above it is a later construction. Originally, there were carved kakṣāsanas, surviving at the southern junction entry and a few other spots (Plate 492). Inside the hall are the rebuilt older pillars (Plate 493).

An inscription of A.D. 1077 is reported near the temple; but stylistically the temple may be of the late last decade of the 11th century or even later, the figures of the kakṣāsana almost looking Hoysaḷa of the mid-12th century. Decorative carving of good quality, however, is occasionally met with in the rebuilt fragments as on wall-pilasters (Plates 489, 490).

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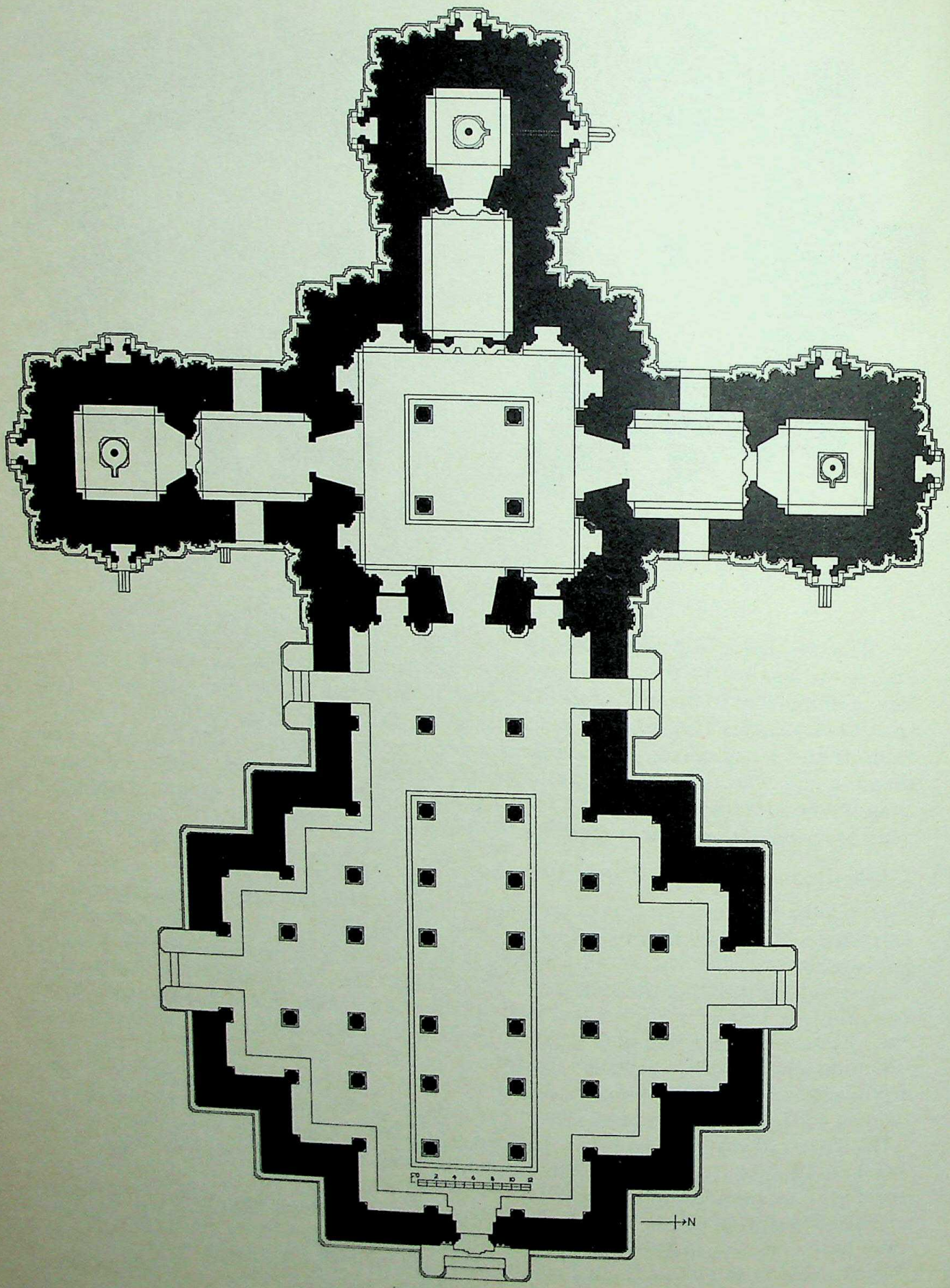

Fig. 111. Lakṣmēśvara. Lakṣmīliṅgēśvara, plan.

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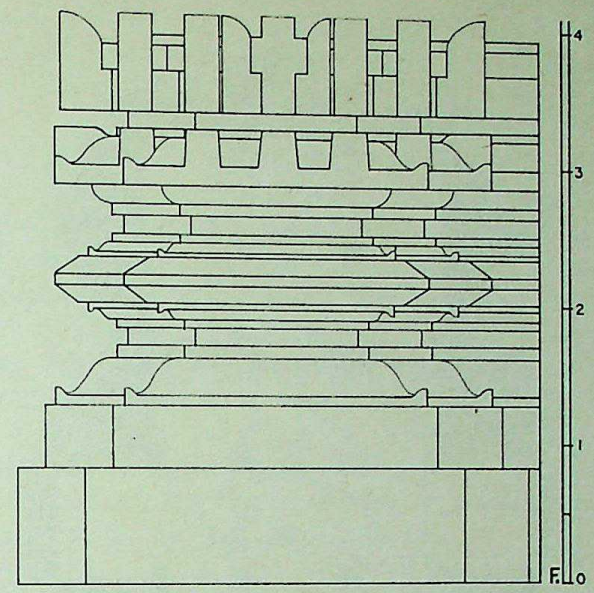

Fig. 110. Lakṣmēśvara. Lakṣmīliṅgēśvara, Kapōtabandha adhiṣṭhāna.

Lakṣmēśvara, Śaṅkha-basadi (Figs. 112a, 112b, 113; Plates 494-499)

The Śaṅkha-basadi historically was one of the several fairly ancient Jaina foundations of this town, probably of early Cālukya period, its present structure, however, dating from *c.* the end of 11th century. On plan it is a pañcakūṭa-basadi or temple with five sancta sharing a closed hall and a screened oblong raṅgamaṇḍapa as forehall

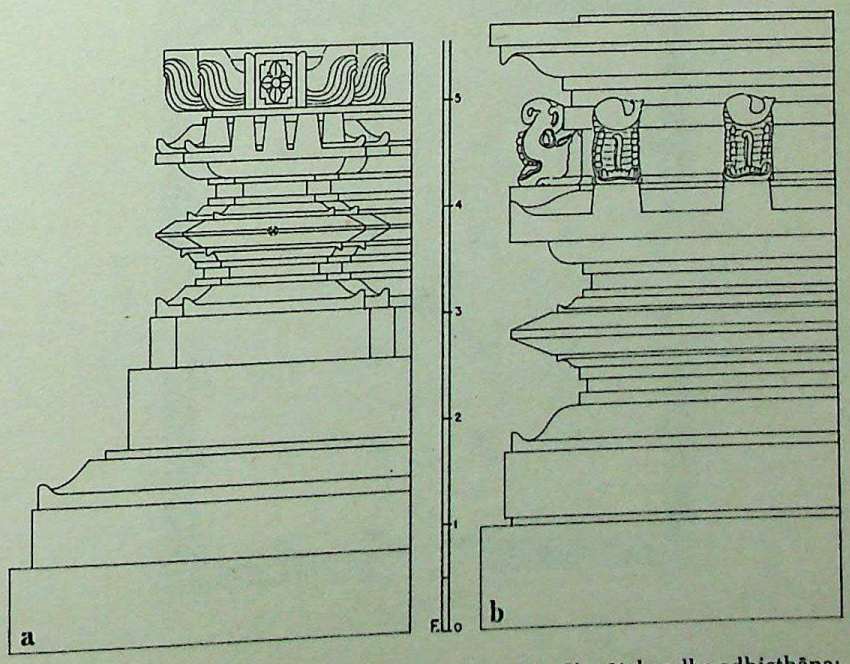

Fig. 112. Lakṣmēśvara. Śaṅkha-basadi: a. vimāna, Kapōtabandha adhiṣṭhāna; b. raṅgamaṇḍapa, Kapōtabandha adhiṣṭhāna.

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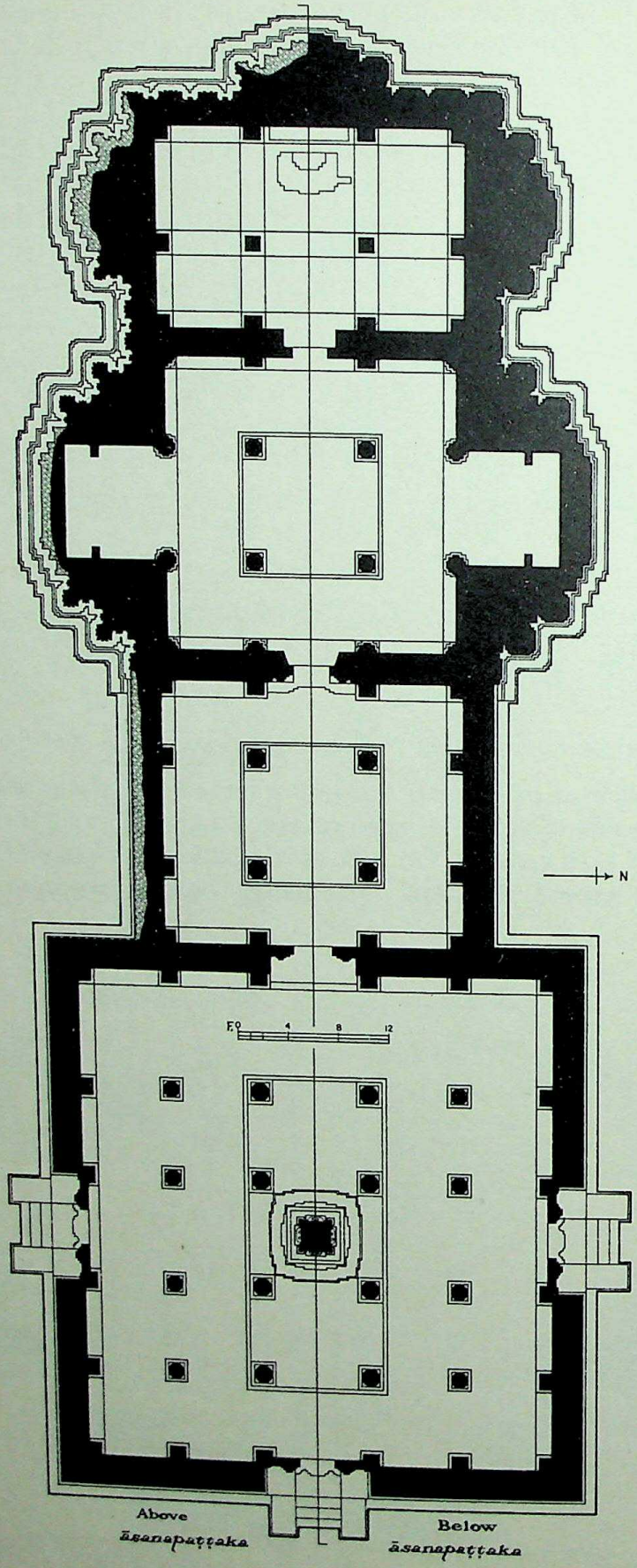

Fig. 113. Lakṣmēśvara. Śaṅkha-basadi, plan.

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(Fig. 113). The walls of its five vimānas had been so badly damaged — possibly during Muslim occupation of the 15th century — that the later rebuilding above the adhiṣṭhāna has resulted in a totally ramshackle appearance (Plate 494). In any case the walls were not so ornate (Plate 495) as of the two brahminical shrines just described. Vimanas' adhiṣṭhāna (Fig. 112a) stands over two courses of plain vapras and a plain padma. The adhiṣṭhāna, too, has a double course of jagatī followed by karṇaka, kapōtapālī and a nakrapaṭṭikā, at places left as bosses, at other places shaped like modillions (as at the southern pratōlī of the Sōmēśvara temple) and at the raṅgamaṇḍapa, by relatively closely spaced confronting makaras (Fig. 112b). The interesting point is the long Puṣpakhaṇḍa-jāla of the south façade of the raṅgamaṇḍapa (Plate 496), portions of which have been executed with considerable clarity, neatness, and feeling (Plate 498), the vertical and cross bars, with their floral detail, seeming as though made from bamboo strips. The carved kakṣāsana (Plate 497) has figures which are not in the best period style. Inside the halls, the columns are of the plain Śrīkāra, Citrakhaṇḍa, and fluted types with little carving. As a rare piece of occurrence is the representation of the Sahasrakūṭa placed in the forehall (Plate 499).

Lakṣmēśvara, Anantanātha basadi (Figs. 114, 115; Plates 500, 501)

The pañcakūṭa Jaina temple's west vimāna (Fig. 115; Plate 500) is better preserved. The simple Kapōtabandha adhiṣṭhāna (Fig. 114), wall with serried shafting, bhadra with two pairs of upabhadras and the khattaka at the subhadra face, the Phaṁsanā roof with śikhara (kalaśa lost), and the śukanāsa above the kapilī are the general features of the shrine. The rebuilt fragments in the upper part of the north shrine, showing a stellate Jina-bearing shrine model flanked by stellate Viṣṇukānta pillarettes, reflect high level of craftsmanship (Plate 501).

The gūḍhamaṇḍapa contains older pillars of Phase I style, earlier discussed (Plates 16-18). The present structure may date from the beginning of the 12th century.

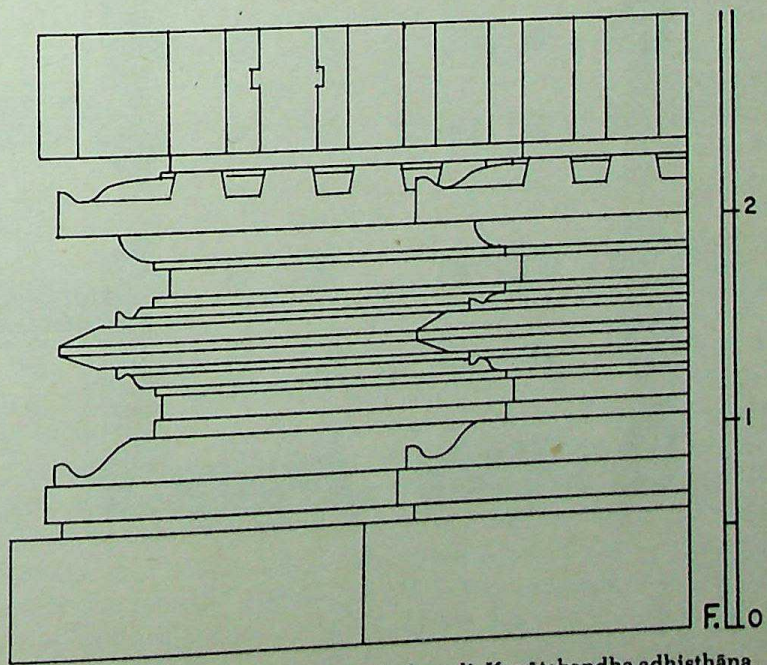

Fig. 114. Lakṣmēśvara. Anantanātha basadi, Kapōtabandha adhiṣṭhāna.

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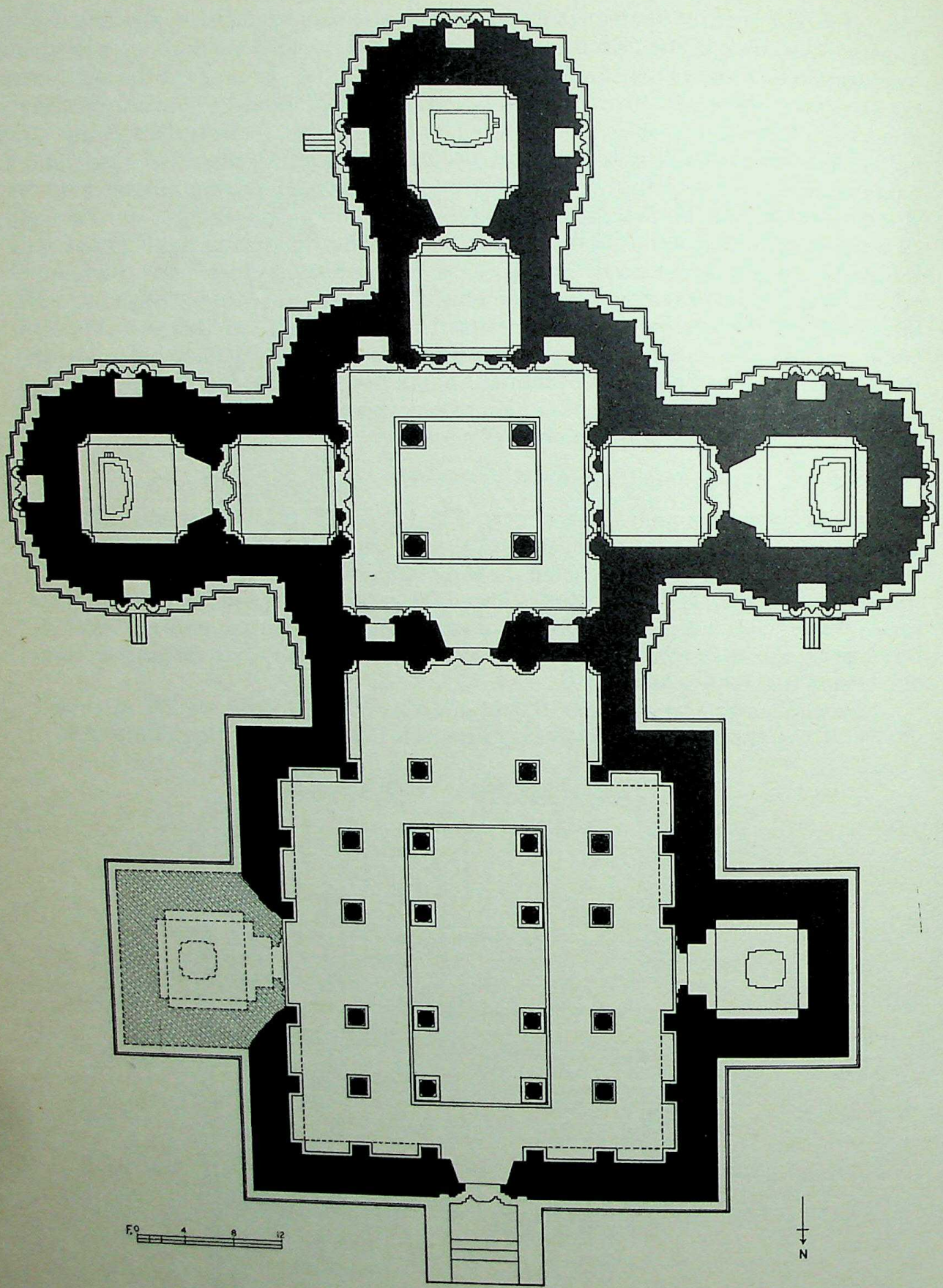

Fig. 115. Lakṣmēśvara. Anantanātha basadi, plan.

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Muḷgund, Siddhaliṅgēśvara (Plates 502-508)

Each identical sanctum of this west-facing triple shrine has a central offset with a khattaka-niche bearing either Vēsara or Nāgara (Anēkāṇḍaka) superstructural models (Plate 502). No sham niches occur; likewise the salilāntara-recesses are absent. The dominant Phāṁsanā superstructures of the three sancta are composed by piling as many as 17 tiers crowned with the usual serrated Brahmacchanda śikhara (Plate 503). A vertical medial spine formed by seven superimposed framed slabs bearing figures relieves the tiered pyramid, a feature not frequently met with. The kapilī-walls support śukanāsa projections. The hall at the rear part has the walls of a gūḍhamaṇḍapa but the front part had been treated as a raṅgamaṇḍapa with three openings, now ruined and of late partially rebuilt with plain walls. Inside the hall are Śrīkāra pillars (Plate 508) of the type seen in the great hall of Harihar's Hariharēśvara temple (Plate 465).

The adhiṣṭhāna mouldings of the raṅgamaṇḍapa, and at the west front even the vēdikā and kakṣāsana members above the base, survive (Plates 504-507). The sequence and nature of the mouldings of this composition resemble those at the Harihara temple hall, though somewhat richer in detail. The adhiṣṭhāna starts with a haṁsapaṭṭikā and over it a band bearing pramathas in the loops-like convolutions of the creeper surmounted by a plain padma, the two mouldings known also from the hall of the Lakṣmīliṅgeśvara temple at Lakṣmēśvara. Then comes the rājasēnaka bearing figures of elephants with riders and between them are seen the animated cavaliers (Plates 506, 507). Next follows the vēdikā with apsaras figures predominantly set between the pillarettes (Plates 504, 505), the āsanapaṭṭa bearing turret-fronts follow suit, and finally comes the kakṣāsana-member showing figures including amorous couples (Plate 504). The temple apparently dates from the end of the 12th century or the beginning of the next and thus is post-Cālukyan but continuing the late style of that period.

Māgaḷa, Vēṇugōpālasvāmi temple (Fig. 116; Plates 509-517)

The so-called Veṇugōpālasvāmi temple is a trikūṭa temple which originally had been meant for Śiva (W), Sūrya (E), and Viṣṇu (N) (Fig. 116). The three almost identical vimānas share a gūḍhamaṇḍapa which has a screened trika-extension at the south façade where lies the only entry-way into the temple (Fig. 116). The eastern as well as northern vimāna's portion from above the upper section of the wall has disappeared, the full character of the elevational appearance is, therefore, to be culled from the west vimāna alone where, too, the superstructure, if it ever had been built, has disappeared from above the hāra-corona (Plate 509).

The Kapōtabandha adhiṣṭhāna of the vimānas has a paṭṭikā with partially stylized dog-like vyālas amid which are centrally placed panels showing the figures of Nidhis etc., a reminiscence of an earlier convention which was much less in vogue after c. 1060. The wall has karṇa as well as the salilāntara decorated with sham-niches having Vēsara or Bhūmija kūṭa surrounded above by a torāṇa-arch (Plates 509, 510). The bhadra's subhadra-face has a khattaka crowned with Vēsara superstructure above its rooflet, and the pair of staggered upabhadras unusually carry kūṭastambhas bearing Latina-kūṭas (Plate 509). The serried shafts defining the aṅgas and hence bay-divisions unusually (and interestingly) are of pointed star design in lieu of the usual square. At the kūṭa level of the niche they carry makara figures and above it a double or triple padma-lumbi (which looks like an ancient Egyptian candlebra) leaps out of the walls, one more unusual feature which earlier was met with at Hirēhaḍagali temple. The kapilī as well as the gūḍhamaṇḍapa walls carry the usual wall-pilaster which otherwise is absent on the vimāna walls. Their niches at the bottom carry figures (Plate 510).

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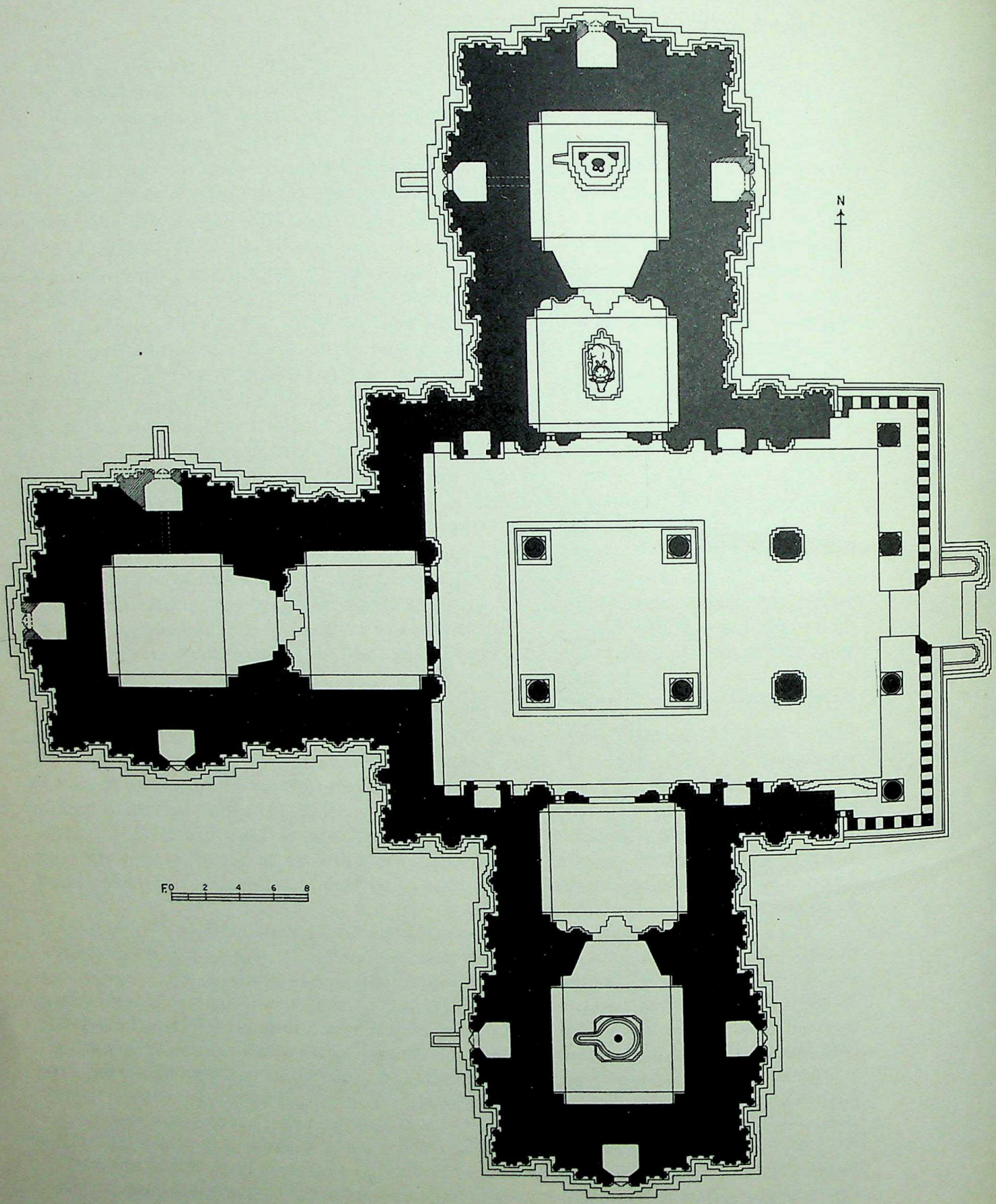

Fig. 116. Māgaḷā. Vēṇugōpālasvāmi temple, plan. (After A. Rea.)

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The screened box-like trika-extension of the hall at the south has a Mañcabandha adhiṣṭhāna with paneled lozenges in the kaṇṭha crowned with a kūṭastambha, vēdikā and short decorated kakṣāsana, a continuance of the Baṅkāpura-Kundgōḷ convention. The broad mullions and transoms of the Ṛjusūtra-jāla (Plate 511) have been minutely engraved and show deeply incised and extremely stylized vegetal creeper. Inside, above the stylobate, is a wide pial which supports four highly polished and at the lower end considerably laminated Śrīkāra pillars of beautiful dark green schist. They are very richly carved, in two different patterns, one of which includes a bold embossed creeper-bearing belts, besides the projecting leaves carved like Gothic gold ornament (Plates 512, 513). On the hall-floor correspondingly are four Bhadraka pillars (Plate 514) which pertain to this trika-extension. Beyond it is the floor of the gūḍhamaṇḍapa proper upon which stand four Śrikāra pillars (Plate 515); they are in the style of the first and the fourth dwarf pillar of the trika (Plates 512, 513). The interior of the hall, however, is more notable for its exceptional wealth of the minutely carved ceilings, the Padmamandāraka above the nave (Plate 516), the compound Nābhicchanda set on two different plans at the corners, and four fully carved rectangular lantern ceilings (Plate 517) in front of the three antarālas and the trika portion (*vide* Rea Plate IX). Those in the antarāla as well as inside the garbhagṛha are lantern with lotuses carved on its triangular slabs and a centrally placed larger lotus. Ceilings of the hall indeed betray considerable virtuosity and the nave ceiling is a masterpiece for its finesse as well as finicky detailing (Plate 516), perhaps the finest in all Karnataka.

Four wall-niches, two each flanking the antarāla of the west and east shrine, occur. In the west wall of the trika-extension is one more, rectangular niche, bearing a slab of Sapta-Mātṛkās with Vināyaka and Vīrabhadra.

The doorframe at the trika-entrance is well-carved; so are those of the three sancta, of which the western or Śiva's shrine is a little more elaborate.

Dating of this temple is an enigma. The general formal features seemingly may suggest a date late in Vikramāditya's time. An inscription, in fact, of 1116, exists at the town's Sūryanārāyaṇa (Sōmēśvara) temple. However, one other inscription reports a royal personage Marmarasa, son of Brahmi Kalimayya who claims to have built a Trikūṭa temple for Śiva, Viṣṇu, and Sūrya in 1209. Apparently, the record seems to apply to this temple, because the style of the figure sculptures on the gūḍhamaṇḍapa walls and that of the hall ceiling is in conformity with this date. It is thus one of those instances of the formal model and style of the Cālukyan days continuing during Hoysaḷa hegemony of that territory.

Baḷḷigāmve, Kēdārēśvara temple complex, Prabhudēva temple (Plate 518)

The temple is situated a little distance to the northwest of the Kēdārēśvara. Its vimāna reflects the beauty of simplicity in that its moulded adhiṣṭhāna is unadorned and the wall shows large plainly decked out sham kūṭakōṣṭhas at the bhadra and karṇa between thin pilasters. Attached to the vimāna is a raṅgamaṇḍapa, inside which stand four Śrīkāra pillars with some carving (Plate 518). The peripheral dwarf columns are unadorned mixed cylindrical type. The antarāla has the usual perforated screens. The temple may date late in Vikramāditya's time.

Gadag, Trikūṭēśvara temple complex, Sarasvatī temple (Figs. 117, 118; Plates 519-531)

Very refined and gem-like is the famous, though small, north-looking Sarasvatī temple neighbouring the Old Trikūṭēśvara temple within the Trikūṭēśvara complex. The temple has a beautifully proportioned vimāna and a matching kapilī. The maṇḍapa,

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for a brief distance, starts like a gūḍhamaṇḍapa with full walling, changing next into the semi-open raṅgamaṇḍapa form (Fig. 118).

The vimāna (Plates 519, 520) has a classic Kapōtabandha adhiṣṭhāna (Fig. 117) with the customary mouldings of the period including vyālas and end-makaras in the prati-kaṇṭha. At the wall, the karṇas and the pratiratha show finely formed niches between the cleanly chiselled slender pilasters with kūṭa tops of varied designs, employing a variety of Vēsara, Nāgara, and Drāviḍa superstructural modes. At the bottom of the niches are, in most cases, figures of gracefully modelled apsarases. The salilāntaras contain rather broader sham-niches and shapely tōraṇas with good detailing above. The bhadra-khattakas were crowned with complete temple-models, crisply carved, and finished with minutest details. The laśunas of the khattaka-pillarettes show busts of leaping vyālas as well as elephants; and the space between illustrates at that level figures of bhāravāhaka-atlantids. This assuredly is a new feature. (Elephant figures, in a like fashion, however, do occur at the bottom of the slender bhadra-shafts of the subhadras of the Kuruvatti's Mallikārjuna temple.) The west wall of the vimāna is obscured by a construction between it and the Old Trikūṭēśvara standing to its left (Cousens Plate CXX). The vimāna has no superstructure.

The kapilī shows a very broad and prominently done wall-pilaster on a pointed-star plan (Plate 520).

The semi-open enclosing walls of the raṅgamaṇḍapa are formed by rājasēna, vēdī, āsanapaṭṭa, and the kakṣāsana members, which in convention, idiom, and detailing including the form of the ṭhakāra, look Mālavan even when the associated human and divinity figures are ethnically Karṇāṭan (Plate 521). The region around Kalyāṇa — Cālukyas' capital — was strongly influenced by the style of Sēüṇadēśa and Mālava in the time of Vikramāditya VI. It is likely that some of the carvers working at the Sarasvatī temple had hailed from the border areas. The dwarf pillars over the āsanapaṭṭa

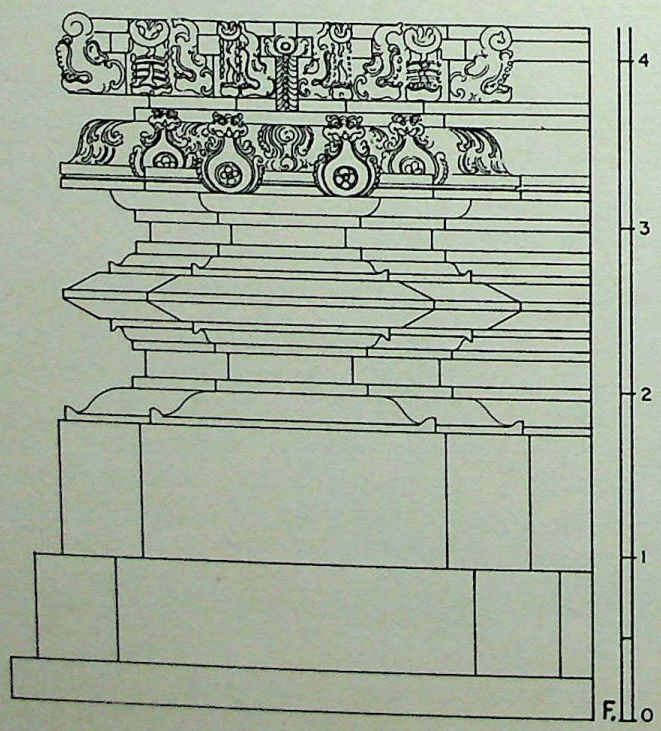

Fig. 117. Gadag. Trikūṭēśvara temple complex, Sarasvatī temple, Kapōtabandha adhiṣṭhāna.

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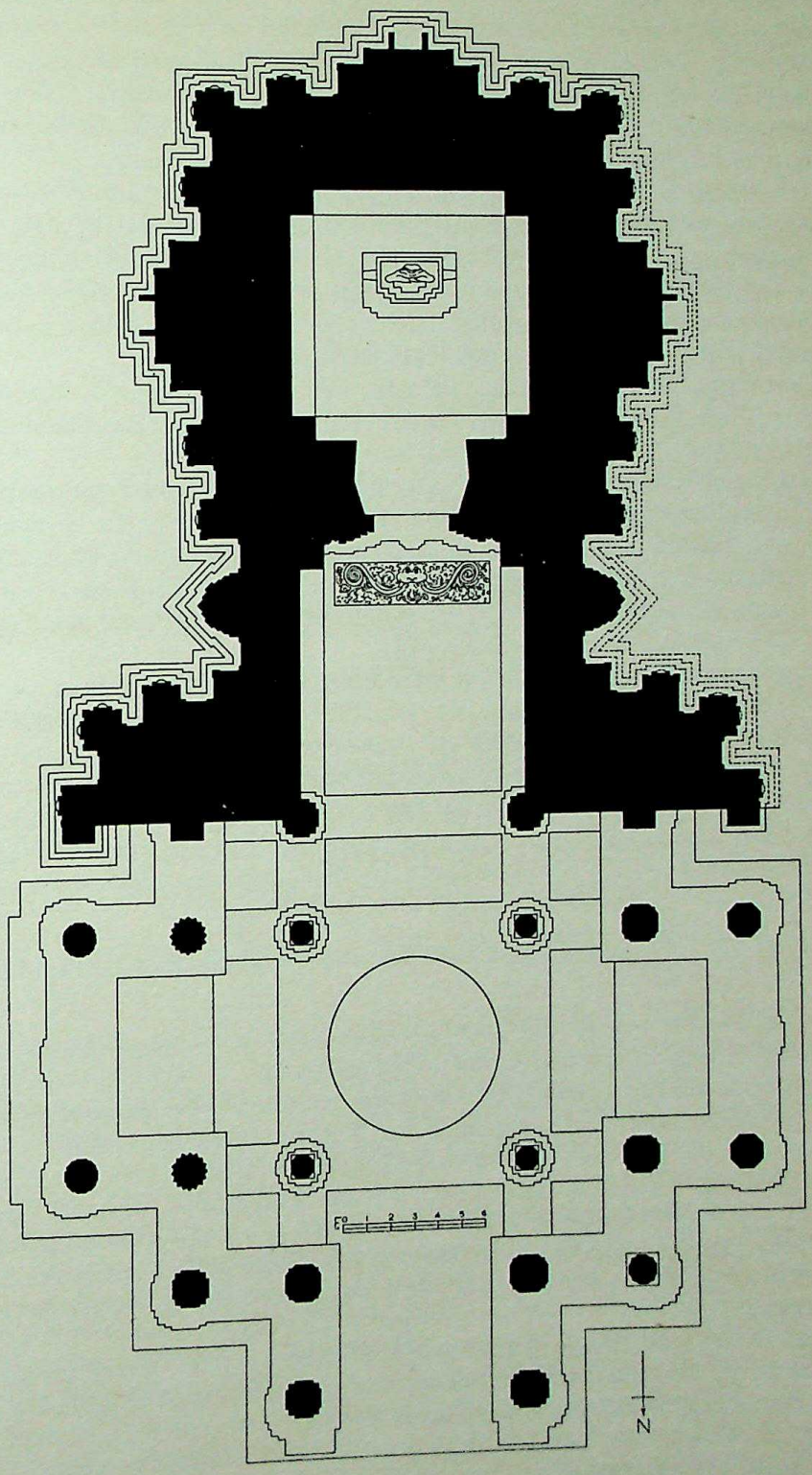

Fig. 118. Gadag. Trikūṭēśvara temple complex, Sarasvatī temple, plan. (After H. Cousens.)

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are of course purely Karṇāṭan in form as well as in detail, done in several different shapes that earlier had been established but with delicacy of contour, flourish, and finesse not always equalled or attained by the forerunning or by the posterior examples either (Plates 523-528). Some of them, like the polished Viṣṇukānta (Plate 526), also have ornamental enrichment which enhances their attractiveness. And a few of them, like those in the mukhacatuṣkī (Plates 522, 524), are unparalleled.

The front pair of the four free-standing pillars at the nave are profusely carved (Plate 528) in a fashion somewhat after the Maru-Gūrjara order of western India, seeming as though a Karṇāṭan artist was trying to invoke the Order on the basis of a vague memory he had of a pillar seen in Gujarāt or maybe in the subjacent Koṅkaṇa (for instance, some building like Ambarnāth) or in Sēūṇadēśa. The rear pair of pillars is the usual Śrīkāra type with fine detail (Plate 529).

The Bhadraka wall-pilasters at the rear side also show good carving on the bell-member (Plate 530). All pillars show fully ornamented citrapōtikā-capitals, a rarity in this period.

The ceiling over the nave looks like a copy of a wooden prototype rarely encountered in Cālukya buildings, but will soon be in common vogue in the Hoysaḷa temple-halls. The pañcaśākhā doorframe of the sanctuary is richly carved, somewhat in the Kuruvatti vein, though not reaching the level and quality of verve of that incomparable building. Inside the cella is a seated, dignified, bronzy-looking image of Sarasvatī with an incomparably beautiful crown (Plate 531).

A recently discovered inscription on the east wall of the vimāna, as correctly deciphered by Ritti, names Udega, an architect-disciple of Kriyāśakti Paṇḍita of Svayambhūdēva (Trikūṭēśvara temple), the prestigious epithet used for Udega, the ruvāri (rūpakāri, sculptor/architect), seems justified when building's superlative qualities are taken into account. On the basis of the inscription's palaeography and building's style, and the fact that one other inscription in the precincts mentioning Kriyāśakti Paṇḍita is dated 1102, it is likely that the temple may have been completed in c. 1100 or so in Vikramāditya's time.

Bāgaḷi, Kallēśvara, raṅgamaṇḍapa and Nṛsiṁha temple (Figs. 119, 120; Plates 532-540)

The Kallēśvara temple complex is the result of the additions made at different dates to the main temple (late Rāṣṭrakūṭa) in the medieval epoch. To the gūḍhamaṇḍapa of the main temple (c. 925-950), a magnificent doorway was inserted at the south in c. second quarter of the 11th century (Plate 230). Some distance at the east a temple to Āditya was erected in c. 987 (Plates 19-21). At the north was built a temple to Nṛsiṁha probably sometime in the first half of the 12th century. And at the same time a large pillared hall was inserted between the three temples, connecting the Kallēśvara at the west end as also the Nṛsiṁha temple at the north, the hall's eastern entry-way remaining only a few feet away (and hence detached) from the aforenoted Sun temple but otherwise oriented toward it.

Vikramāditya's was the age of great columnar halls; and this Bāgaḷi raṅgamaṇḍapa is one of the larger and more impressive of its time, measuring some 57.6 ft. along its northwest axis and 50 ft. across the eastwest lie (Fig. 120). The hall is notable for the rich variety of columns, at least of nine types, and the spectacular vistas it offers in different viewable directions (Plates 532, 533). A view from the extreme southern end toward the Nṛsiṁha temple creates an illusion of great length, as if seen through the other end of the telescope. Of the 26 free-standing columns, the central four at the nave are polished Śrīkāra with their jaṅghā-faces showing framed figures, largely of apsar-

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ases, but also of Kāmadēva with Rati in one case. The surrounding columns are well-executed and show variations of Bhadraka (Plate 534), Vardhamāna, Viṣṇukānta (which is met with in its stellate variant; Plate 535), 12-pointed star (Plate 536), reeded and multi-faceted type, Indrakānta (Plate 537), the bed-stead bundle type (Plate 532),

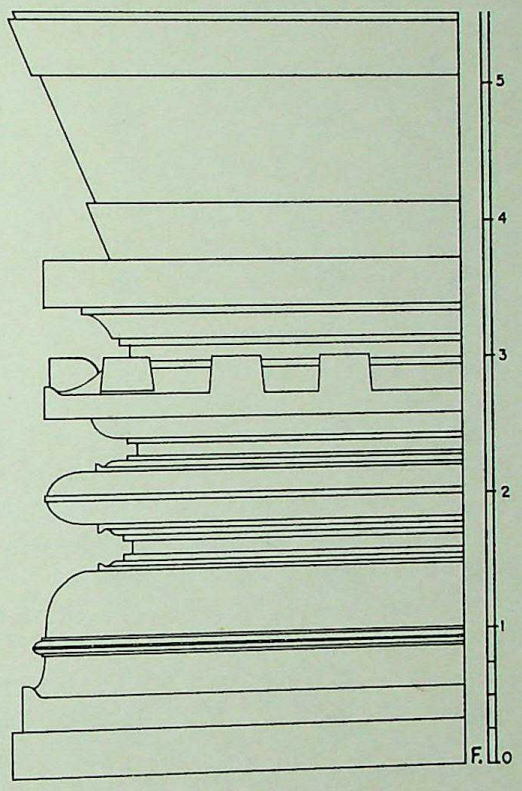

Fig. 119. Bāgaḷi. Kallēśvara, raṅgamaṇḍapa, adhiṣṭhāna with vēdīkā and kakṣāsana.

etc., all in pairs (Fig. 120), and some of them glitteringly handsome in form. The peripheral 30 columns are also of fine shape and in rare cases sparsely, though effectively, decorated with stylized leaf carvings in low relief as is the case of the Viṣṇukānta pillar (Plate 538). They, too, display different forms including Bhadraka, Vardhamāna, Viṣṇukānta, the rare bulbous-pile, Śrīkāra, and Citrakhaṇḍa (with ghaṭa-pallava-cube).

The exterior mouldings of the raṅgamaṇḍapa are khura with vajrakumbha, karṇaka, dentate kapōtapālī, āsanapaṭṭa and kakṣāsana, all plain (Fig. 119), forming a rare type of combination which will be preferred in some tracts in Teliṅgāṇa.

Inside the hall, in the quadrants close to the door of the gūḍhamaṇḍapa of the Kallēśvara temple, are kept images of Kātyāyanī, Sarasvatī, Sapta-Mātṛkās with Vīrabhadra, Hara-Gaurī, and a fine image of Śiva (Plate 539). A solemn figure of Nandi sits in the eastern quarter of the hall (Plate 540). The eastern saptaśākhā doorway of the gūḍhamaṇḍapa is also of the age of the raṅgamaṇḍapa. It has two stambhāśākhās and countersunk śākhās as at Iṭṭagi's Mahādēva temple (1112). Stylistically, the hall may date between 1100 and 1110.

The Narasiṁha temple at the north entry of the raṅgamaṇḍapa has plain Kapōta-bandha adhiṣṭhāna; the external facing of the walls of the sanctum are gone. A

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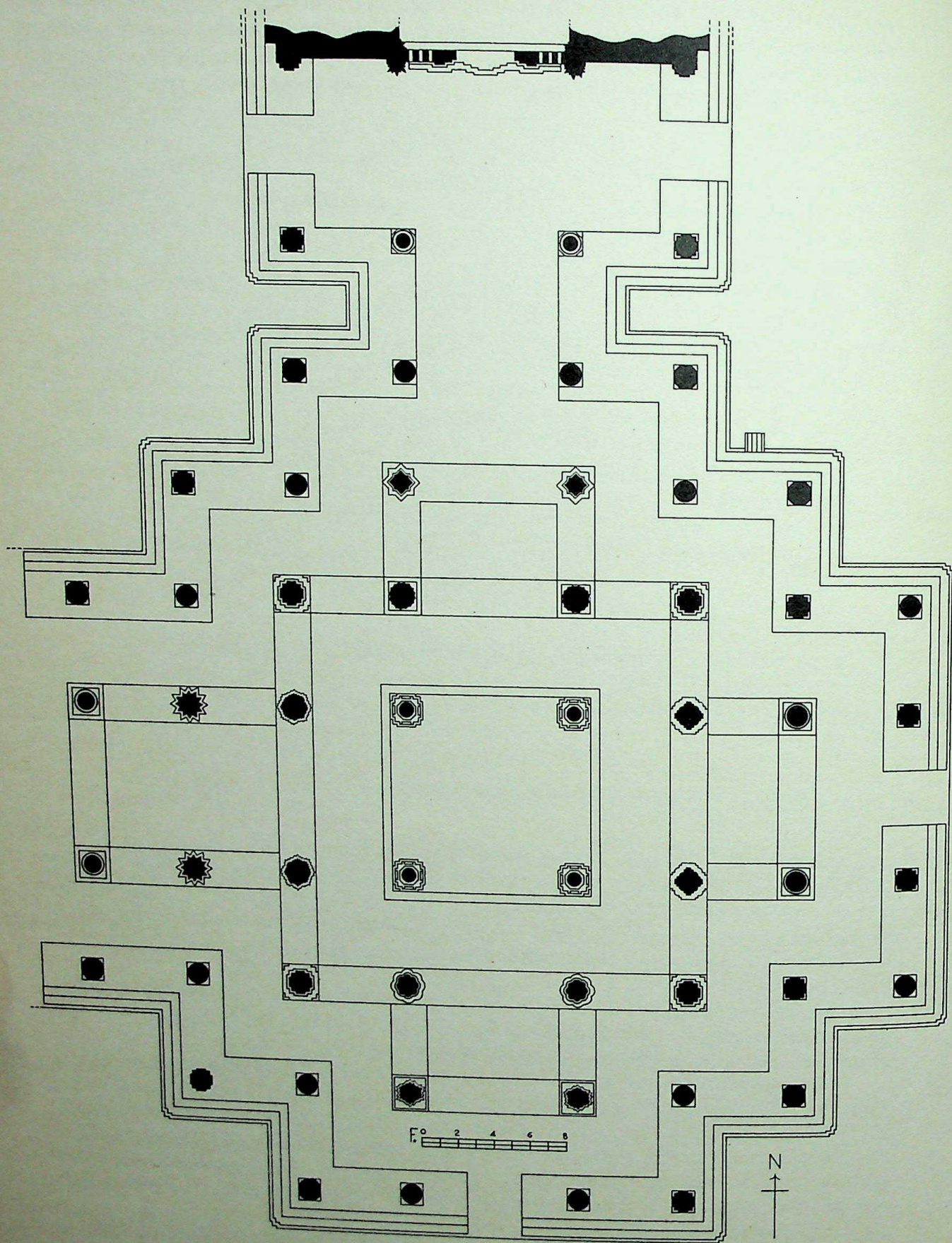

Fig. 120. Bāgaḷi. Kallēśvara, raṅgamaṇḍapa, plan.

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mukhacatuṣkī is attached to the cella and it is so close to the northern end of the raṅgamaṇḍapa that it seems to merge with the hall and illusively adding to the length of the axial view. The antarāla-doorway has the usual screens. Inside the sanctum, on a pedestal, is the image of seated Nṛsiṁha killing the demon Hiraṇyakaśipū, but of little consequence artistically.

Aṇṇigēri, Ruined shrine near Jaina basadi (Plate 541)

The ruined shrine near the old Jaina basadi may perhaps have been a Jaina foundation having two halls with an uninteresting exterior. The outer hall has plain pillars, of which Rucaka and Citrakhaṇḍa are outside the nave, and those based on pointed star stand on the raṅgabhūmikā (Plate 541). The temple may perhaps date from the end of 11th or the first two decades of the 12th century.

Kamaḍoḷḷi, Rāmēśvara temple (Figs. 121, 122; Plates 542-545)

The vimāna, supported on the Kapōtabandha adhiṣṭhāna (Fig. 121), has lost its superstructure but is otherwise fairly well-preserved (Plates 542-544). The hall (Fig. 122), whether it was of the closed or semi-open type, has its original walls largely renovated. The vimāna's exterior is after the standard late 11th century design, having karṇa with sham dēvakoṣṭha crowned with Vēsara-kūṭa, pratiratha showing a wall-pilaster, bhadra's subhadra face with khattaka topped by a full shrine (N, W) or the superstructural model (W) surrounded by the flashing tōraṇa-arch above (Plate 542), and the salilāntara-depressions with Drāviḍa-kūtastambhas with siṁhamukha-tōraṇa above. The wall-pilasters have projecting unadorned elephant-brackets for supporting the nāyikā figures (Plates 543, 544), and the capitals correspondingly have projecting blocks, each with a slot, evidently for holding the figures' tenons, though the figures are no more extant. Walls' workmanship is tolerably neat. While the main fabric of the vimāna is in sandstone, the subhadra-niches are in dark stone. Inside the hall are four dark Śrīkāra pillars at the nave and the responding Bhadraka pilasters in sandstone. In the antarāla stands a black stone tōraṇa on thin Śrīkāra posts, showing beneath the loops the small

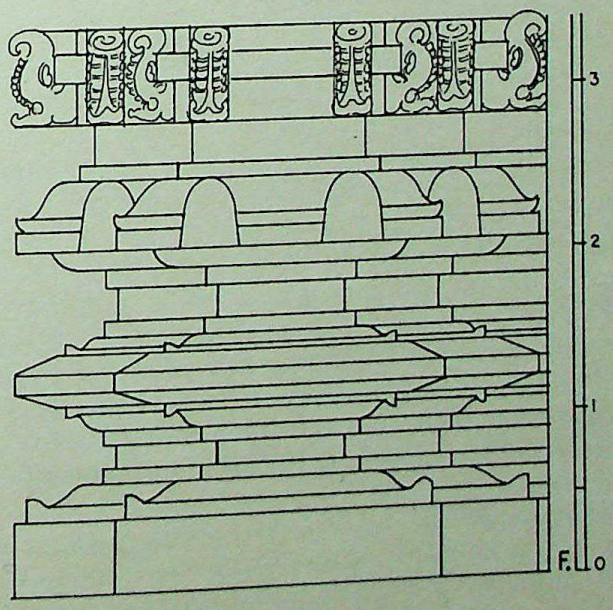

Fig. 121. Kamaḍoḷḷi. Rāmēśvara temple, Kapōtabandha adhiṣṭhāna.

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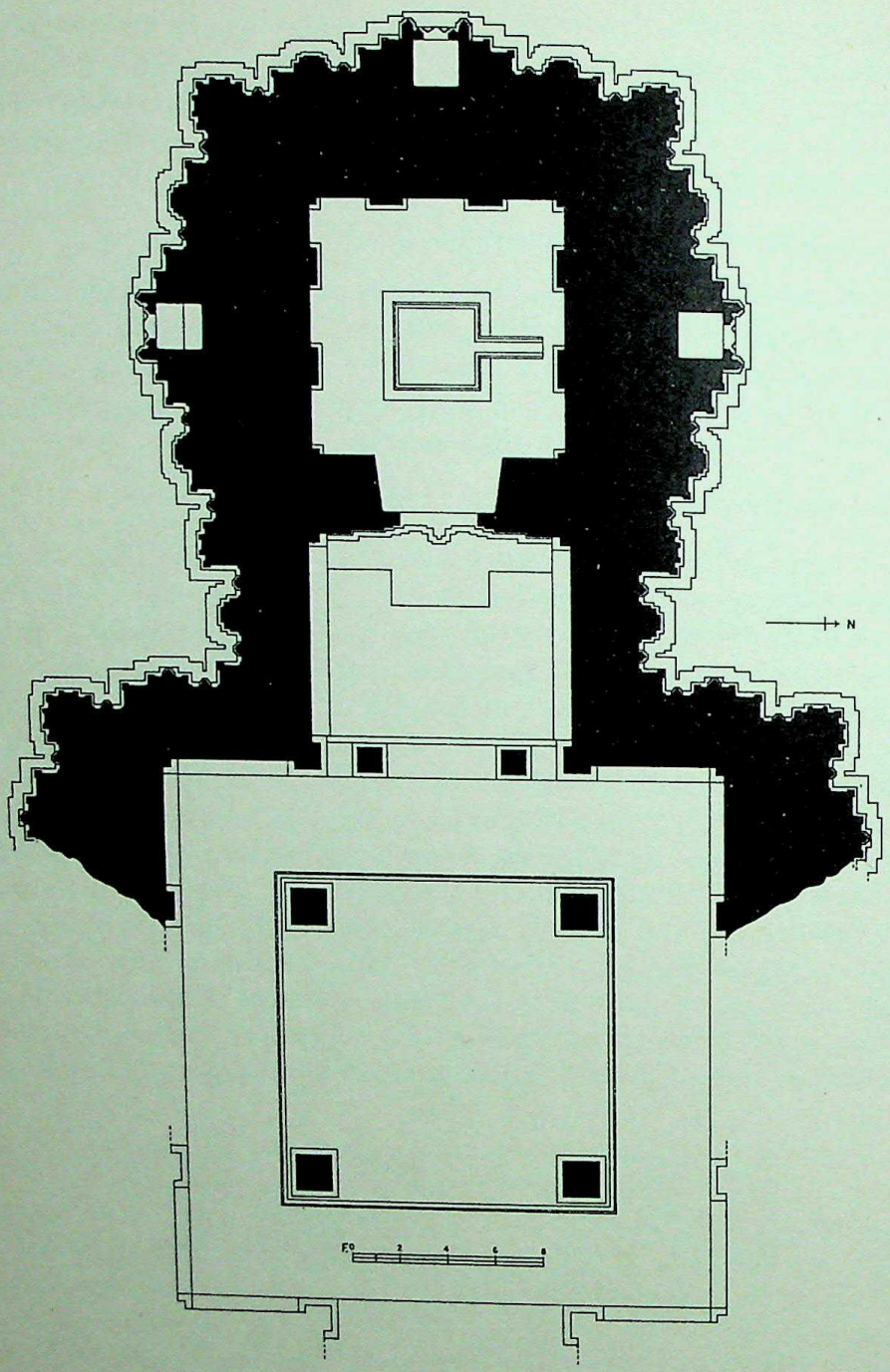

Fig. 122. Kamaḍoḷḷi. Rāmēśvara temple, plan.

figure of multi-armed Naṭēśvara flanked at a little distance by Brahmā and Viṣṇu figures (Plate 545). Garbhagṛha's doorframe is of no consequence.

Among the images in the hall-niches, the two earlier are Mahā-Viṣṇu (in Drāviḍian cast) and Vināyaka, both apparently in the style of ninth-tenth century, and hence predating the extant temple.

An undated inscription on the lintel of the eastern quadrant and another on the soffit of the antarāla's makara-tōraṇa refer to the refurbishment of the building by a dignitary named Nākarasa. Palaeographically, the inscriptions may be dated between late 11th and early 13th century. The form and detail of the tōraṇa as well as the four Śrīkāra pillars have a look of the late 11th century. The vimāna's exterior would

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support a date between 1090 and 1110. Seemingly, the guild which worked on the sandstone fabric and the one which readied the (greenish) black stone members — subhadra-niches, nave pillars, antarāla-tōraṇa, also the ardhacandra (now a displaced piece) etc. — were different. The subhadra-niches seem as though cut through the walls and hence applied afterwards. They have, however, pairs of ornamented elephant figures at the bottom of the pillarettes of the frame as in some other temples dating from about late 11th and early 12th century.

Kōṭumācigi, Sōmēśvara temple (Plates 546, 547)

The dvitala vimāna has a well-projected bhadra with a pair of upabhadras, sham-niches with Vēsara turrets at the subhadras as well as at the karṇas, and Drāviḍa-kūṭastambhas in the salilāntaras (Plate 546). The series containing five bhadra-nāsīs in the superstructure contain divinity figures in the style of c. 1100 (Plate 547). The gūḍhamaṇḍapa is large, joined by the kapilī showing a Bhadraka wall-pilaster flanked by the salilāntaras bearing the kūṭastambhas. The hall's walls adopt the generalities of the vimāna-elevation. The upper portion of gūḍhamaṇḍapa is of a later construction. The interior bears the usual columns and other period-features. The earlier of the two associated inscriptions, of 1112, sets its upper limit. The temple may date from c. 1100-1110.

Ānegondi, Uñccappa-maṭha (Plates 548-552)

The so-called Uñccáppa-maṭha is a mysterious building. Its west wall and side walls do not exist. A large number of plain Vijayanagar pillars, a few partly defaced and reused sculptural fragments in typically Vijayanagar narrative style, have been built in the west sector of the building. The building's roughly central portion has an upper storey with a superstructure crowned with a śikhara, all of course in Vijayanagara style. The east façade, however, is an extension of the Sultanate occupation period when the structure apparently had been converted into an Islamic building. Its central portion shows the upper section with a row of Bijāpur arches inserted to suggest the mihrābs.

It is the east façade which is notable for the formation of eight stilted pillars (Plate 548), all taken from the hall of a Cālukyan temple, of exceptional merit. The capitals of the lower pillars, and the bases of the upper pillars had been omitted while re-erecting them in this new position. The pillars are interesting for the varied formal designs, the quality of workmanship, and for their embellishment, for some of them possess intricate form; and several among these have been adorned with graceful ornament. It seems that there were at least 16 free-standing pillars in the original temple-hall; of these four were decorated Śrīkāra (presumably at the nave), four relatively plain Śrīkāra, two Bhadraka, two normal Viṣṇukānta, two Viṣṇukānta with gadrooned and serrated members above their jaṅghā, and two Indrakānta, all exceedingly neat in form and most of them judiciously ornamented. The Śrīkāra pillars today appear in the lower row of the façade; all other varieties have been used for stilting. Among the Śrīkāra, those that have been fully decorated, show jaṅghās with tōraṇānvita figural niches flanked by kūṭastambhas (Plate 549). There are also four less decorated Śrīkāra whose shafts show a larger niche at the jaṅghā-faces (Plate 548), a more effective device than at the former pillars. But it is the columns above which invoke the superlatives, each a superb example of its class. The Bhadraka pillars have been placed above the end pillars (that at the northern-most point has disappeared) and between them occur Viṣṇukānta (Plate 552), Indrakānta (Plate 551) and, Viṣṇukānta with widely fluted and serrated shaft (Plate 550). While the Bhadraka type has been left

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unadorned, the remaining have niched figures even on the faces of their octagonal jaṅghās (Plates 550-552), a feature not known of the examples from any other site. The belts between the bell-member and the jaṅghā also are well-cut and further enriched with kiṅkaṇikā-jāla ornament; it is an ornament par excellence for the bell-member whose facetings and flutings it most effectively relieves. The capitals are also worthy of note, that of the reversely scalloped Viṣṇukānta (Plate 552) is highly intricate, its spread can be compared with the "ballerina" setting of finger-rings in jewellery. All columns in point of fact reveal subtleties of form and decoration as is the case with the finest examples of Vikramāditya's times such as at Gadag (Sarasvatī temple hall), Bāgaḷi (Kallēśvara), and Hūli (Madanēśvara). The pillars plausibly date from c. 1100-1110. A lantern ceiling showing padma in the central square met with in the maṭha may also have been taken from the same source.

Ānekoṇḍa, Jagatēśvara temple (Plates 553-562)

When the vimāna of this temple was built in early 12th century, Ānekoṇḍa was under Uccaṅgi Pāṇḍayas; afterwards it was integrated with the Hoysaḷa kingdom in whose times the hall apparently had been added. The two-celled Śiva temple, located in the heart of the town, faces east. Its gūḍhamaṇḍapa has a porch at the south now walled up. There is no east wall for the gūḍhamaṇḍapa; the hall from that point onward continues as a raṅgamaṇḍapa. The western or main (Plate 553), and the northern or subsidiary, vimānas are in general in the Cālukyan style. The adhiṣṭhāna (Plate 554) at its upper end has a vyāla-makara-paṭṭikā but is not topped by a kapōta. Its vapra-plinth course and the jagatī show discretely placed and fine kuḍamalas (at places with ratnas) in low and beautifully done painterly relief (Plates 554, 555), a special local feature. The false niches of the bhadras and karṇas are crowned with full Vēsara temple-models. The salilāntara-recesses have well cut-up Bhadraka pilasters with a gracefully carved belt and grāsa-kiṅkaṅikā-jāla on the bell-faces (Plates 556, 557). At the flanks stand, like a pair of obelisks, kūṭastambhas which considerably add to the total visual effect.

The gūḍhamaṇḍapa has four polished Śrīkāra pillars in Hoysaḷanāḍu style, with jaṅghā faces carrying figures in parikara-tōraṇas: they include Bhairava, dancing apsaras, Sarasvatī, Kāli with piśāca-ghouls; also Brahmā, Rati-Kāma, Viṣṇu, Caṇḍikā, Nṛsiṁha, and playful apsarases. The decorated circular phalaka-abacus is a typical Hoysaḷa feature. The nave ceiling shows Gajasaṁhāra-mūrti flanked by Brahmā and Viṣṇu. In the panels above this tableau are the figures of Dvādaśa-Ādityas; those in the panels below represent figures of dancing and music-making pramathas. On the vikarṇa-slabs are depicted Ēkādaśa-Rudras riding on bulls; also Yōga-Narasiṁha, dancing apsaras with Dakṣiṇāmūrti, a surasundarī molested by a monkey, Nandikēśa blessing an ascetic, and Kōdaṇḍa-Rāma with Lakṣmaṇa and Hanumāna. The second ceiling shows Indra surrounded by gandharvas.

The doorframe of the western garbhagṛha is simpler and flanked by screens; that of the northern shrine is in the usual ornate type showing vallī-, gandharvā-, stambha-, and vyālaśākhā. Lakṣmī is at the tutelary block.

The raṅgamaṇḍapa's exterior possesses a few Hoysaḷa features. Above the Mañcabandha-like adhiṣṭhāna is a paṭṭa-bearing figures of Nidhis set in panels (Plate 558); this band is surmounted by an āsanapaṭṭa showing at its facing superstructural models interspersed by nāsī-dormers, etc. This is followed by a series of slopping kakṣāsanas showing at their profile dancers, musicians, etc. in pilastered panels (Plate 558).

The pillars of this hall (Plate 559) include the shapely Viṣṇukānta (Plate 561), the

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shaft-bundle order (Plate 562), and multi-faceted, serrated, and profusely fluted polygonal and pointed-star forms (Plates 559, 560) which we will frequently meet with in Hoysaḷa buildings beginning with the Bēlūr's great temple, though here they are a little on the dry side. Some of these, however, show rich overlay of carved ornament. While some of the pillars here may seem like analogues of the Ānegondi examples, in qualitative terms they are a little inferior. The vimāna proper stylistically may date from *c.* 1110-1120; the earlier inscriptions at the site broadly support this date; the hall, however, may date from *c.* 1145, if not 1160 the dates of the Hoysaḷa inscriptions.

Hūli, Madanēśvara (Fig. 123; Plates 563-571)

The dvitala vimāna's elevation has its peculiarities; its adhiṣṭhāna atypically is of an abbreviated, but a refined, version of the Mañcabandha type; and the floor-plan (Fig. 123) is not differentiated by aṅga-vibhakti or bay-divisions. Its southern as well as much of the western wall has lost the outer facing. The śikhara is partly damaged (Plate 563). But it is the raṅgamaṇḍapa (Plate 565) which, though ruined at the east and the south aspect, is remarkable. It is one among the series of the great halls of this period, displaying as many as seven varieties of pillars (Plates 566-568) — Śrīkāra, Citrakhaṇḍa (with ghaṭapallava cube; Plates 566, 567), Bhadraka, Vardhamāna (with pointed facets or pallavīs), and those having Viṣṇukānta (octagonal bell) — occurring both as free-standing (Plate 568) as well as dwarf variety (Plate 570); then Indrakānta (multi-fluted bell) and the bedstead-bundle type (as dwarf pillar and unusually with carved belts) (Plate 569). Their clustered groups create pleasing vistas in the three free directions (Plates 566-568). The four dark Śrikāra pillars at the nave are, as usual, polished and typically carved.

The kakṣāsanas have disappeared. The surviving, rather very prolonged sloping pent-eave at the hall's north bhadra (as with the forehall of the Lakkuṇḍi's great Jaina temple and the Aṇṇigēre's Śiva temple's southern hall-porch) and the remains above, not of a hāra but, very uncharacteristically, a file of Nāgara-kūṭas (Plate 564) indicate the nature of appearance once manifest all along the periphery of the hall's flat roof. In the northern bhadra and the antarāla, the lantern ceiling shows the usual large full-blown lotus. The doorframe of the garbhagṛha is like that of Tārakēśvara here but with superior workmanship since artists here apparently had been schooled in a nobler guild-tradition (Plate 571). The date stylistically may be of a date around 1100.

Hampi, Pampāpati temple complex, Bhuvanēśvarī temple (Plates 572, 573)

The interesting parts of this south-facing temple are the columns in its three-entranced hall, the Śrīkāra of good shape with the customary ornamentation (Plate 572) at the nave and, above the āsanapaṭṭaka, the Citrakhaṇḍa with its cube containing the vase with stylized foliage (Plate 573), a decorative element met with in rare instances in Karṇāṭa temples of this age, namely the first decades of the 12th century as at the above-discussed Hūli's Madanēśvara and Iṭṭagi's Mahādēva temple to be shortly discussed. The nave ceiling is octagonal-lantern with central gajatālu courses. It is supported by eight beams, each bearing on its profile a Dikpāla figure with retinue. The cell-doorframe, of saptaśākhā specification, is profusely carved. The garbhagṛha ceiling shows Aṣṭa-Dikpālas with Naṭēśa in the central box (Patil Plates 161-163).

Ḍambaḷ, Doḍḍabasappa temple (Figs. 124, 125; Plates 574-582)

Ḍambaḷ, Dharmavōḷal *olim* Dharmapura of the medieval times, apparently was a prosperous town with several Śaivaite foundations such as of Svayambhū, Malabēśvara, Mādhavēśvara, Kalmēśvara and Añjanēśvara as reported by various

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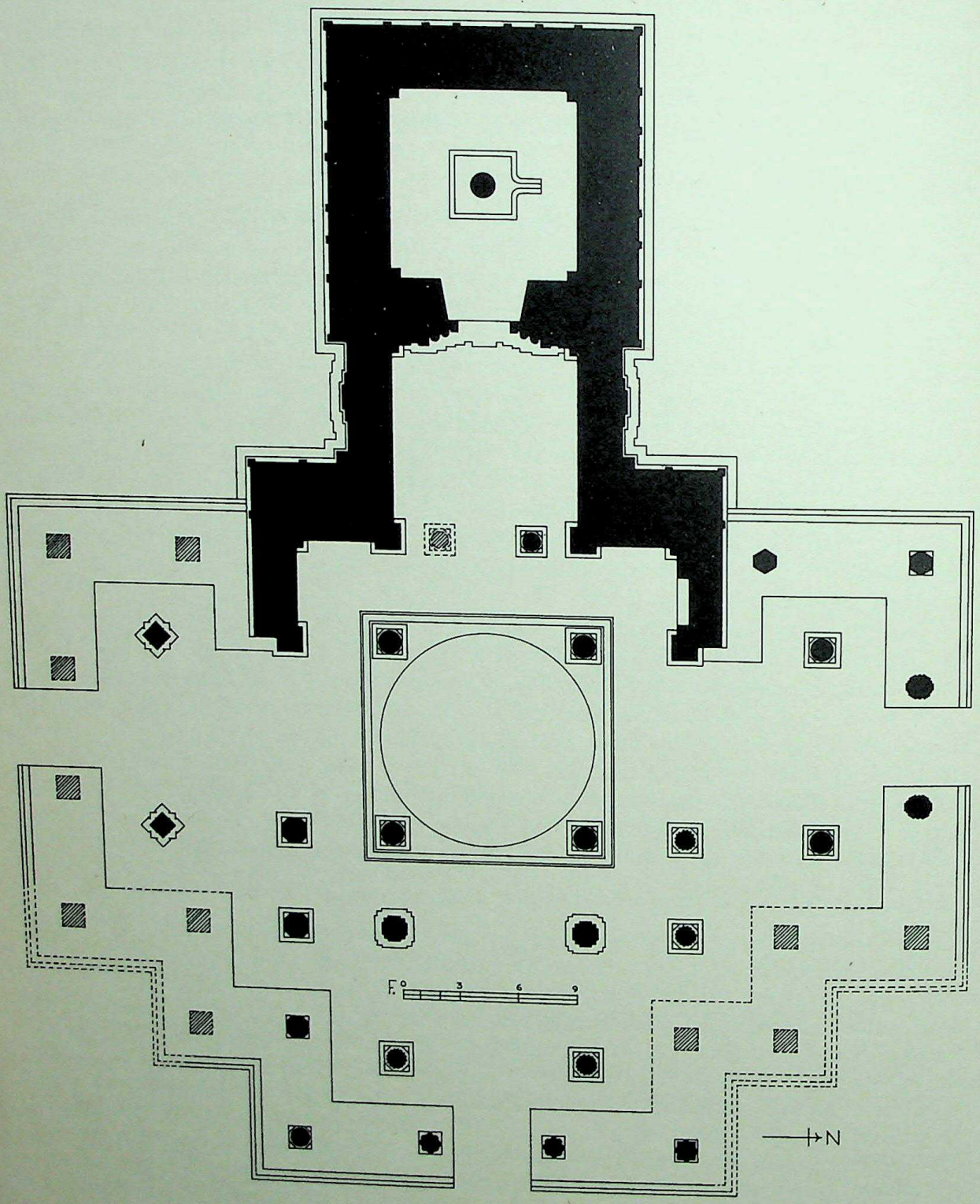

Fig. 123. Hūli. Madaṅēśvara, plan.

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12th century inscriptions. There was in this town a Jaina temple (built in or before 1054) and also a Buddhist foundation (c. 1095-1096). However, only two Śaiva temples of the Cālukya period today survive, the so-called Doḍḍabasappa-guḍi and the Dharmēśvara.

The Doḍḍabasappa temple may have been the temple to Svayambhū Śiva referred to in a later inscription of A.D. 1184. The foundation, however, is several decades earlier than that date. It faces east.

The vimāna resembles that of the Savaḍi temple's (Plates 303-305), of which it is a larger as well as a later and developed version. The saptatala vimāna is of c. 35 ft. diameter (Plate 574) and is based on a 24-pointed star formed by bifacial pallavīs

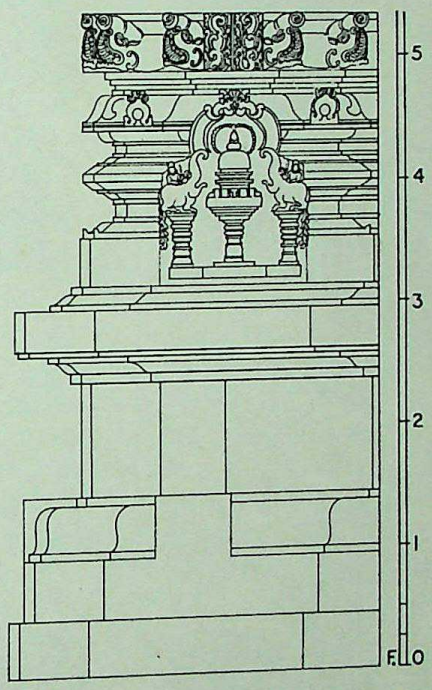

Fig. 124. Ḍambaḷ. Doḍḍabasappa temple, Ṣaḍaṅga-Vēdibhadra upapīṭhā and Kapōtabandha adhiṣṭhāna.

(Fig. 125); its ample gūḍhamaṇḍapa, likewise stellate, has had in theory 32 (and larger) pallavīs (Fig. 125). The temple stands on a plain Mañcabhadra upapīṭha tightly articulated with the Kapōtabandha adhiṣṭhāna topped by a nakrapaṭṭikā (Fig. 124) which looks more advanced in details than the Lakkuṇḍi and Gadag instances of Trend "B" in Phase I. Its jagatī, karṇaka, and the kapōtapālī courses on their fronts carry fairly good representations of kūṭastambhas set within a makara-tōraṇa supported on pillarettes (Plate 575). The wall radially swirls and furls like the Savaḍi vimāna-walls and in general follows that temple's decorative scheme but with greater elaboration, tighter unity, and fuller maturity (Plates 575-577). The wall, being loftier, accommodates tall and graceful sham-niches, each showing a pair of playful tuskers at the lower end. The thin and belted sham pilaster, figuring between the antarāla-recesses of the pallavīs of the Savaḍi building (Plates 304, 305), is here replaced by a full-fledged kōṇikā capped by a large inverted laśuna. The antarāla-recesses carry the kūṭastambhas topped by virtually schillering wavy muktā-tōraṇas or pearl-cable

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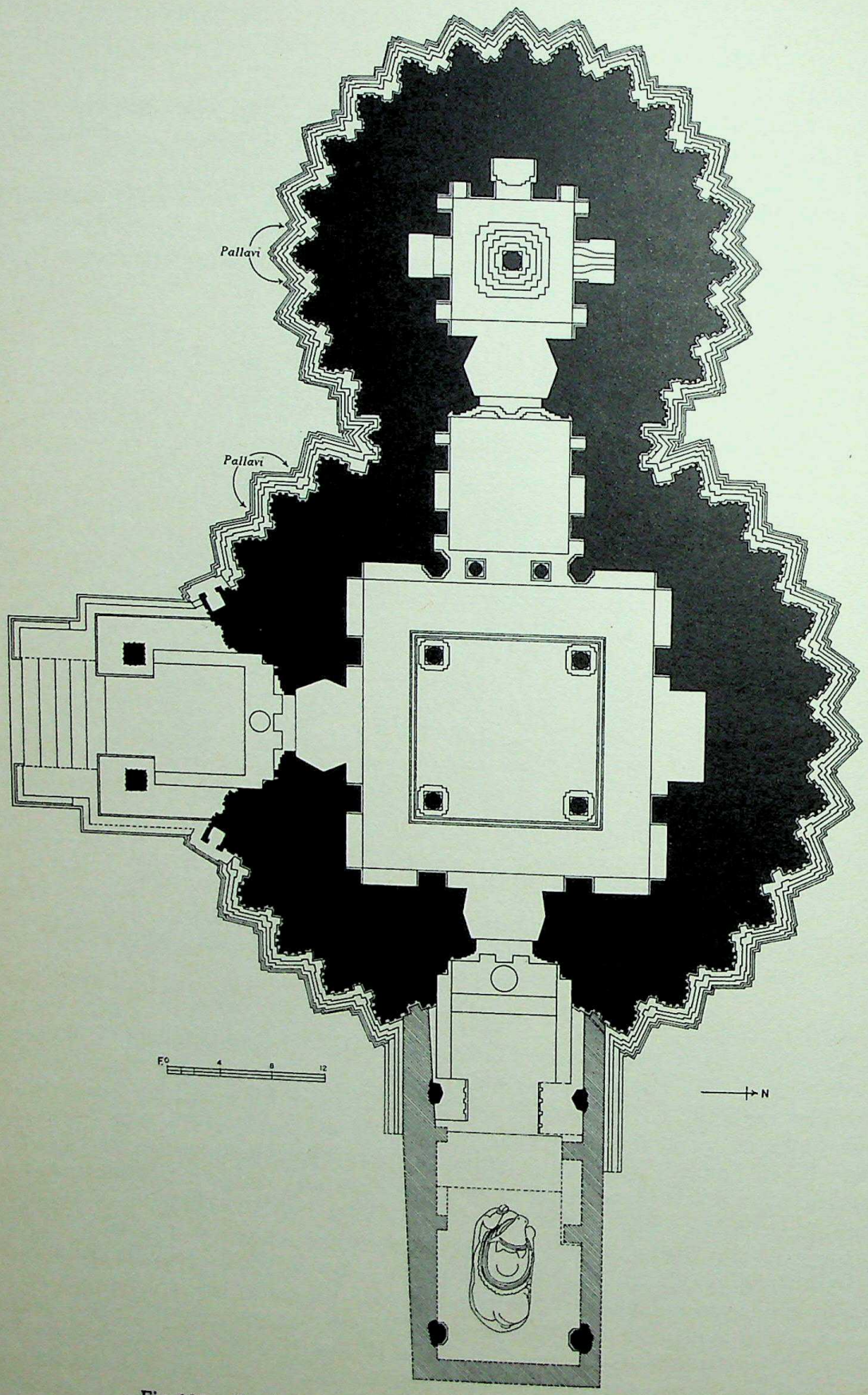

Fig. 125. Ḍambaḷ. Doḍḍabasappa temple, plan. (After H. Cousens.)

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arches at whose apex sits a powerful grāsa-mask (Plate 575). The kōṇikās also show such tōraṇas whose bifaciality here, though inevitable, is of an unprecedented occurrence and adds considerably to the special distinction of this temple's subtly delicate and fanning wall divisions. The niche-turrets are all either Drāviḍa or Vēsara; the Bhūmija or Latina has been nowhere employed. Above the kūṭa tops as well as inside the recesses are the pairs of music-making and dancing gandharvas (mostly shown in association with the cloud-setting), a feature in part known also at the Savaḍi temple (but there *sans* clouds).

The kapōtapālī and the nakrapaṭṭī above the prastara duplicates the type noticeable above the adhiṣṭhāna. The controlled regression of the floors showing proportionate diminution of the kūṭas and śālās of each hāra level produces a highly integrated, organic, and smoothly battered superstructural mass (Plate 574), the serrated phalaka-abacus at the upper end of the last floor perfectly echoes the radial configuration below. The short grīvā bearing acroteria (Garuḍa figures etc.) above this plank is in its turn crowned with a second serrated phalaka. The compressed śikhara-cupola with its matching phālanās is in harmonious configurity with the rest of the lower members (Plate 574). An impressive śukanāsa seals the fronton.

The kapilī is thinner than normal; from its surface projects a slender and very elegantly cut up wall-pilaster (Plate 578). The gūḍhamaṇḍapa, as earlier mentioned, is formed by pallavīs, larger than those of the vimāna, and it opens into a substantial porch at the south. (Its width with the porch seems *c.* 51 ft. 6 ins.) The reeded and faceted pillars of this southern porch are advanced in form. Before the hall's eastern opening sits a fine Nandi. (The eastern porch's and the Nandi-pavilion's original features are masked and marred by restorations.)

The interior of the hall has the usual four polished Śrīkāra pillars (Plate 579), with stencilled decorations at the bell and narrow decorative girdle above. The antarāla has a similar but dilated pair of pillars supporting a makara-tōraṇa (Plate 580) from whose centre the figures of Tripuruṣa had some time in the past been knocked out. At the threshold of the garbhagṛha is an elaborately carved and indeed distinctive ardhacandra (Plate 581). The saptaśākhā doorframe (Plate 582) shows bāhya with enriched padma-petals, pramatha-, then daṇḍa carved with highly ornate padmapatras; next follows the rare to occur nāgaśākhā, then the gandharva-cum-vidyādhara śākhā, again pramatha-, and finally the ratnaśākhā. Each one of the pēdyā figures stands under a richly done miniature tōraṇa; the figures include Kāmadēva besides the dvārapālakas and female attendants. The temple is one of the more notable and larger buildings of Vikramāditya's reign. Its overall length up to the eastern porch is nearly 81 ft. The style of the decorative figure sculptures, the doorway carving, and the typology of the porch pillars may warrant a mean date of *c.* 1100 for the temple.

Iṭṭagi (Iṭagi), Mahādēva temple (Figs. 126, 127; Plates 583-598)

Iṭṭagi, or more commonly Iṭagi, was a mahāgrahāra village "Iṭṭage" in medieval times. Here, in 1112, Mahādēva, an affluent and powerful daṇḍanāyaka or general of emperor Vikramāditya VI, founded Mahādēvēśvara, the temple to Śiva named after him. He also built three other shrines and a maṭha or monastery for Sarasvatī. He was, as may be inferred from the foundation inscription, determined to build an edifice which excels all sacred buildings that have gone before, a most perfect and highly finished house for Śiva which he proudly calls "dēvālaya-cakravarti" or "a very emperor among the abodes of God." The architect who designed the temple doubtless was a genius and the team of craftsmen he engaged or headed must have been among the best then available in Karnataka. As a result, even when the Cālukyan art had passed its

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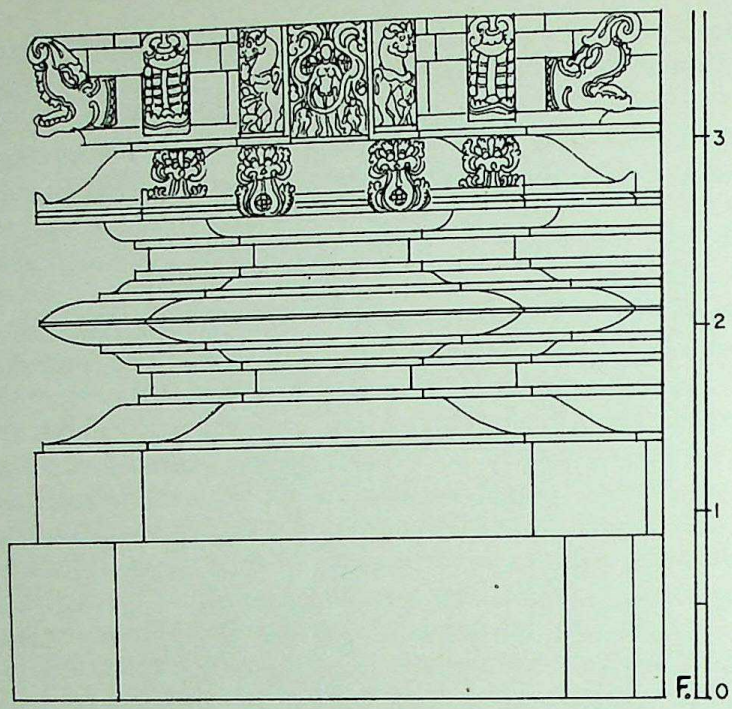

Fig. 126. Iṭṭagi. Mahādēva temple, Kapōtabandha adhiṣṭhāna.

meridian, a building of true greatness could be produced, indeed a miracle of the medieval period. The temple, despite the loss of the vimāna's crowning members and damages to the peripheral short walling of the forehall (Plate 588), is still one of the finer buildings not only in Karnataka but in all medieval India. The superlatives lavished on it by archaeologists beginning from H. Cousens and the art historians of our time have been largely justified.

The temple consists of a vimāna and the gūḍhamaṇḍapa with porched openings in three directions (Fig. 127; Plate 583); the eastern opening has been connected with the raṅgamaṇḍapa, a pair of lateral flights is attached at that point (Fig. 127). The catustala vimāna (Plates 584, 585) is about 27 ft. broad and the gūḍhamaṇḍapa with its lateral porches is c. 66 ft. wide, the raṅgamaṇḍapa is about 45 ft. across, and the overall east-west length of the whole temple is 120 ft. The building thus is of modestly large dimensions.

The vimāna (Plate 584) (and the gūḍhamaṇḍapa, Plate 586) has niched kōṇas, pilastered pratirathas, subhadra with a pent-roofed khattaka-niche which is flanked by a pair of upabhadras: and, in the recesses, smaller than usual kūṭastambhas but with dazzling elongated grāsa-tōraṇas above (Plate 586). The subhadra-khattaka is crowned with a complete and detailed Vēsara temple model (Plate 585). Small divinity and other figures were there in all niches, but all had been mutilated in the past. The Kapōtabandha adhiṣṭhāna (Fig. 126) has a detailed mēṣa-makara-paṭṭikā with an occasional figure-panel between the makara-heads (as in a few Phase I temples) or vyāla figures between. The vimāna's lower section is doubtless commendable; but it is the superstructure which for its form and detail seems scintillating (Plate 585). While all the constituent parts of the superstructure — the mēṣa-makara-paṭṭikā and the subsidiary kūṭas and bhadraśālā roofs — are cloaked under the lace-like carving according to the period conventions, it is the insertion in the lower section of a serpentine or cusped tōraṇa below the mahānāsī of the bhadraśālās that considerably aids in en-

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hancing the superstructure's graceful appearance (Plate 585). This feature here seems a modified adoption of what was created some eight decades earlier at the Amṛtēśvara temple of Aṇṇigēri (Plate 296). (The designer at Iṭṭagi, as its consequence, had wisely rejected the framed slabs so much in vogue from the early seventies as at Hāvēri, Hūvinahaḍagali, Gadag (Rāmaliṅgēśvara), and some subsequent temples.) The śukanāsa-fronton (as well as the profile) has been also elaborately treated, its floor-strata correspond to those of the vimāna-superstructure: the fronton-mahānāsī, regrettably, has lost its Naṭēśa image.

The gūḍhamaṇḍapa has an identical pillared portico both at north and south with a frontal pair of beautiful Śrīkāra and as its companion a Viṣṇukānta pillar on an asteriated configuration (Plate 587). The saptaśākhā doorframes of these two lateral porches as well as that at the eastern opening are identical in form and the generalities of details; but the stambhaśākhās do not have their customary pillarette form. The bāhyaśākhā shows an upsurging shoot with leaves flowing from the nods (the type known in its pristine and powerful form from the late Rāṣṭrakūṭa years); next comes the countersunk pramathaśākhā with gaṇa-figures, each set within a convolution of the climber; then a flat and stratified rūpaśākhā-like stambhaśākhā with a pūrṇaghaṭa member above; again the countersunk pramathaśākhā, and next is replicated the stambhaśākhā, followed by a vallī-śākhā, and finally the ratnaśākhā. The unusual feature here, of the introduction of the flat countersunk śākhās, generate a totally novel rhythm, of the pressed and unpressed piano keys, in the delineation of the saptaśākhā doorframes. The ceiling of the southern porch showing radiating rafters (Plate 598) is more akin in technique to the Hoysaḷanāḍu examples.

The interior of the closed hall has the usual four beautifully formed, decorated, and polished dark stone Śrīkāra columns at the nave and a tōraṇa supported on two thin Śrīkāra pillars at the antarāla. The garbhagṛha-doorframe has nothing more to add. The eastern wall of the gūḍhamandapa shows fine workmanship for its wall-pilaster and the tōraṇa in the recess looks flashingly vibrant (Plate 586). The porch there has a pair of free-standing decorated Bhadraka pillars forming its forward portion.

The part of the temple-ensemble that has a claim to singularity is of course its incomparable sabhāmaṇḍapa or raṅgamaṇḍapa. The perfection of its proportions, the apt choice of orders for its 24 free-standing columns, together with the elegantly sinuous contours of the bell-member and their exquisite finesse, and the symmetrical disposition in groups of them all in four directions leaves out nothing that is desirable. Instead of employing diverse column types, the architect, who evidently had a keen sense of the mathematics as applied to aesthetics of designing, has chosen just three different orders and worked out their correct relational positions in the layout. Moreover, for the nave, by choosing the star-shaped multi-ribbed columns (Plates 589, 591) instead of the time-honoured Śrīkāra (or for that matter Citrakhaṇḍa), he annulled the hackney and created a fresh picturesqueness in columnar groupings. (The type employed at the nave is met with in a slightly simpler form in the porches of the Doḍḍabasappa temple at Ḍambaḷ; Cousens Fig. 34.) The outer square surrounding the raised nave contains 12 pillars; it has at its corners a specialized Bhadraka type (like those of the eastern porch) with fine grāsakīṅkaṇikā decoration at its bell and several laminae of arris-and-fillet below which lend special feel to the form (Plates 592, 595). The central pair at each direction is, atypically, Śrīkāra having a shape, decoration, and the very pale robin-egg blue hue of material unequalled in the entire range of that class of columns in the Cālukyan empire (Plates 590, 592, 594). The additional further pairs of columns in the four cardinals are all Śrīkāra of the same kind and quality (Plates 588, 590, 593). Viewed from the mukhacatuṣkī of the gūḍhamaṇḍapa in any

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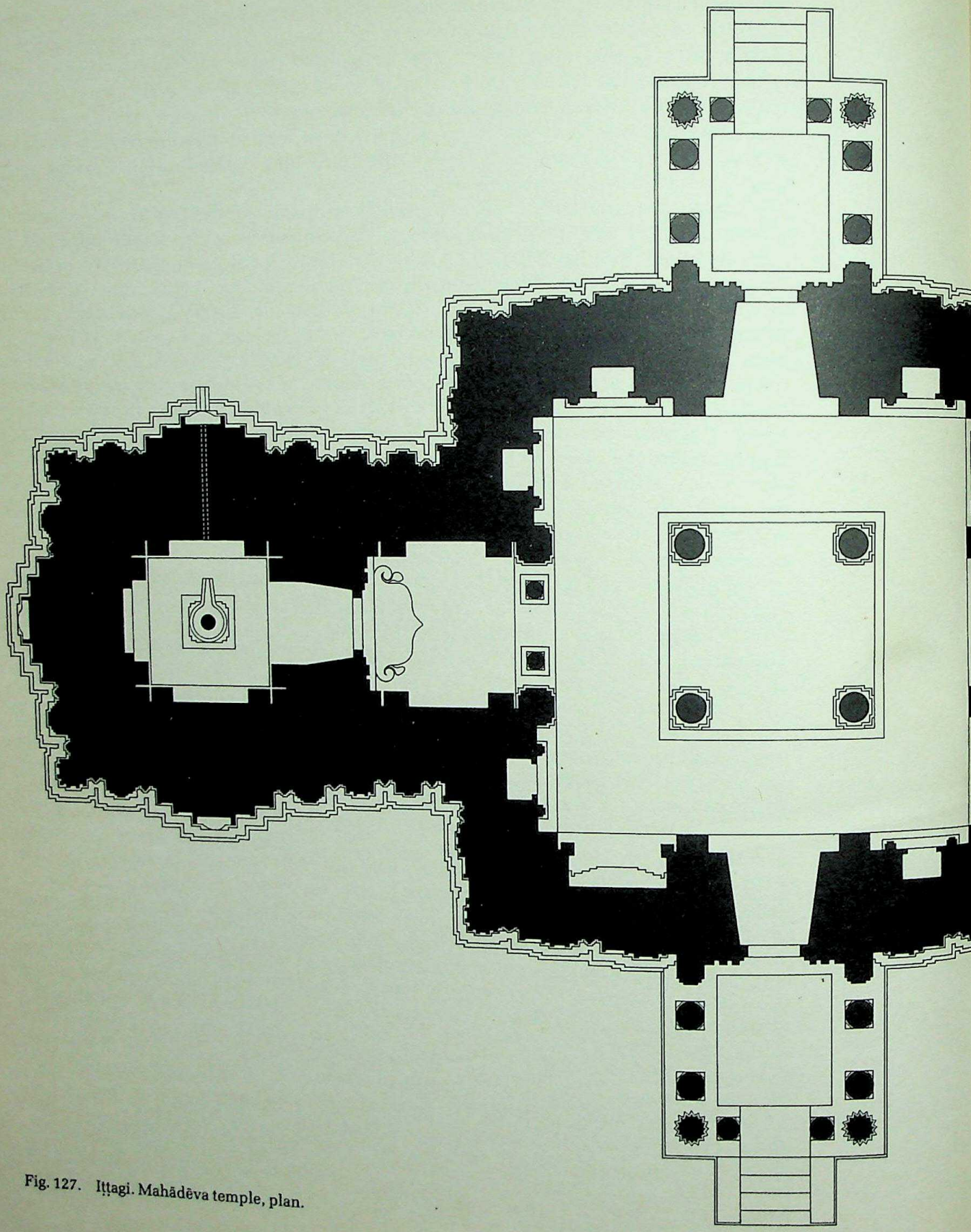

Fig. 127. Iṭṭagi. Mahādēva temple, plan.

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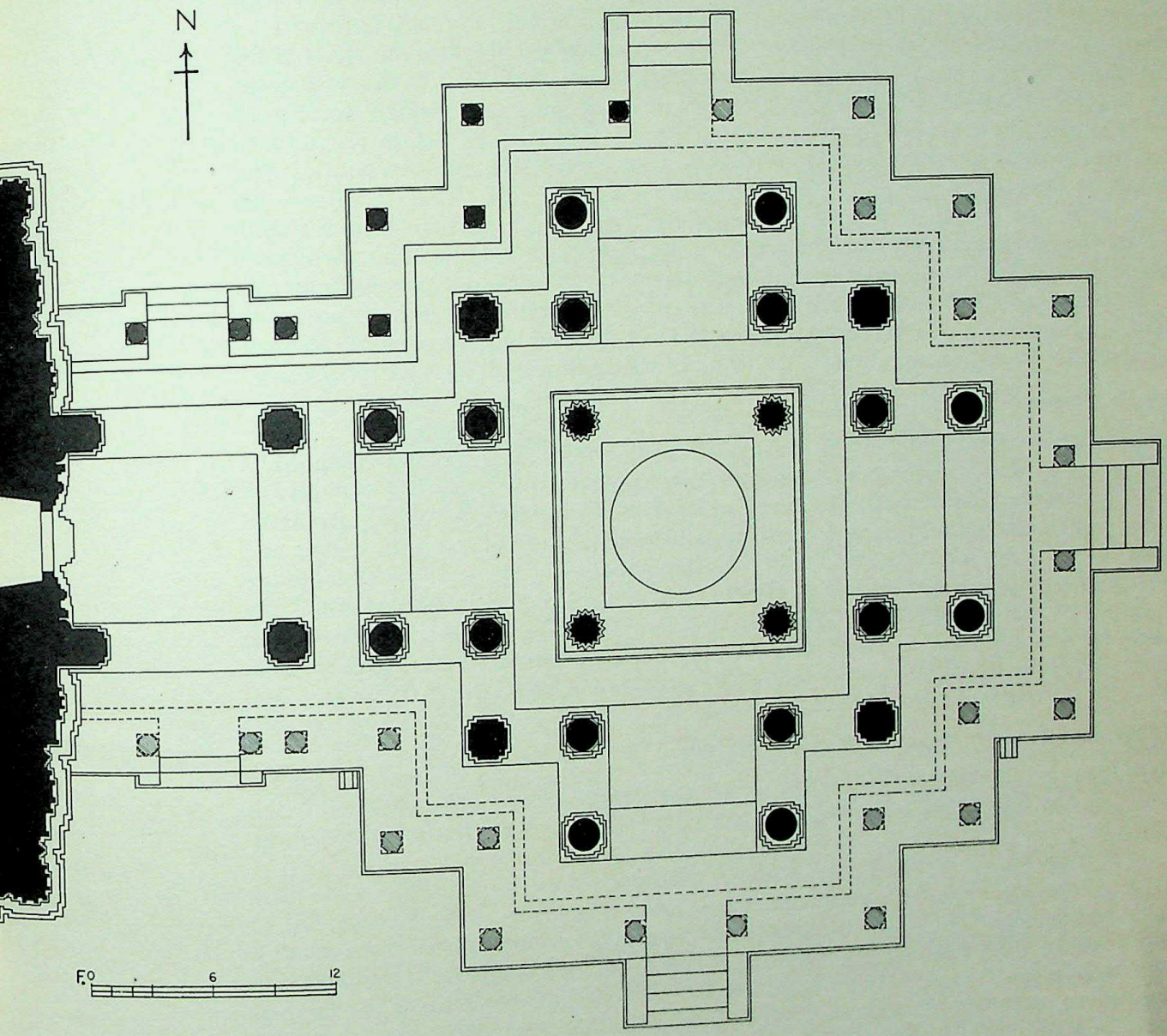

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forward direction, what manifests is a fairlyland of columnar clusters, of sustained fantasy of the subtle as well as tangible comeliness, strictly disciplined and evocative like a classical melody of the concreted ethereality. Seemingly, these columns supported citraputrikā figures, one and all missing today, exposing the sockets up in the brackets and leaving the scars of their deliberately broken pedestals that projected from the laśuna-belts. (The temple possibly had, at some point in past, been subjected to vandalism.) The central ceiling is a lantern type, the soffits of whose first stage triangular slabs and their profiles are fantastically carved, showing grāsamukhas spewing imaginary creepers at both ends, the workmanship breathes the spirit of the carving at the apex of an ancient royal silver throne-back (Plate 597). In the next stages are depicted Dvādaśa-Ādityas, Aṣṭa-Dikpālas, dancing and music making gandharvas and apsaras, and in the final square is Naṭēśa. Among the carvings here are five portrait sculptures of the general Mahādēva's parents, grand parents, uncles and aunties. The moulded parapet of this hall is missing at most parts except at the north side. Its mouldings are simple but the kakṣāsana-seatback above is missing. The available dwarf pillars here are all Citrakhaṇḍa with pūrṇaghaṭa carving on the cube's faces (Plate 596). (Why the designer did not here variate the type cannot now be known or comprehended.) The eave they carried was of a large sloping pent-roof form now largely disappeared. All points considered, the temple is an important halting station, a most memorable building among the many fine foundations of the Cālukyan times.

Iṭṭagi, temple no. 2 (Plate 599)

Daṇḍanāyaka Mahādēva, besides the main temple, had built three more temples as earlier mentioned; these were Mūrti-Nārāyaṇa after his father's name, Candalēśvara after his mother Candarikāmbikā, and the third for Sāsa-Bhairava, his family deity. The vimāna of the building under reference has the aṅga-divisions with karṇas and bhadras showing kūṭa topped niches and the salilāntaras the usual kūṭastambhas. Except for the plinth courses and small remnants of wall-fragments at the rear end, the hall is virtually gone. The antarāla had a pair of Citrakhaṇḍa pillars between the complex Bhadraka wall-pilasters, of which one has disappeared; its cube-part has been rendered as ghaṭapallava. It faces south. The temple may have been founded in c. A.D. 1112 in the name of one of Mahādēva's parents.

Iṭṭagi, temple no. 3 (Fig. 128; Plates 600-605)

The vimāna is like that of Temple 2 but faces east and is having a hāra-corona with fine kūṭas and śālās of the first floor still remaining (Plate 600). It may have had two more floors.

Its raṅgamaṇḍapa (Fig. 128) has four highly articulate Śrīkāra pillars at the nave with ornamental belts which include ratnabandha (Plate 601), somewhat similar to what had been noticed at the site's Mahādēva temple (Plate 594). Those that surround these ornate Śrīkāra are plain Citrakhaṇḍa. The fine antarāla-jāla of the Puṣpakaṇṭha type, which has a look of an embroidered net stretched over a trellis (Plate 602), is flanked on each side by shapely Vardhamāna-bell pilasters which in turn have been sided by a well-conceived wall-niche. The simple lantern ceilings have each a centrally placed lotus flower. The pañcaśākhā garbhagṛha-doorframe is neat in proportions and carving (Plates 603-605), having the best period-details. The śākhās are: enriched padma-, vyālaśākhā in bold relief, neat stambha relieved by padma on either side as minor khalva, very fine pramatha-vallī as rinceau, and ratnaśākhā. The Phaṁsa-kūṭas above the eave-cornice at the door-lintel face have been very neatly chiselled. The decorative details of this otherwise modest temple vie with those at the great

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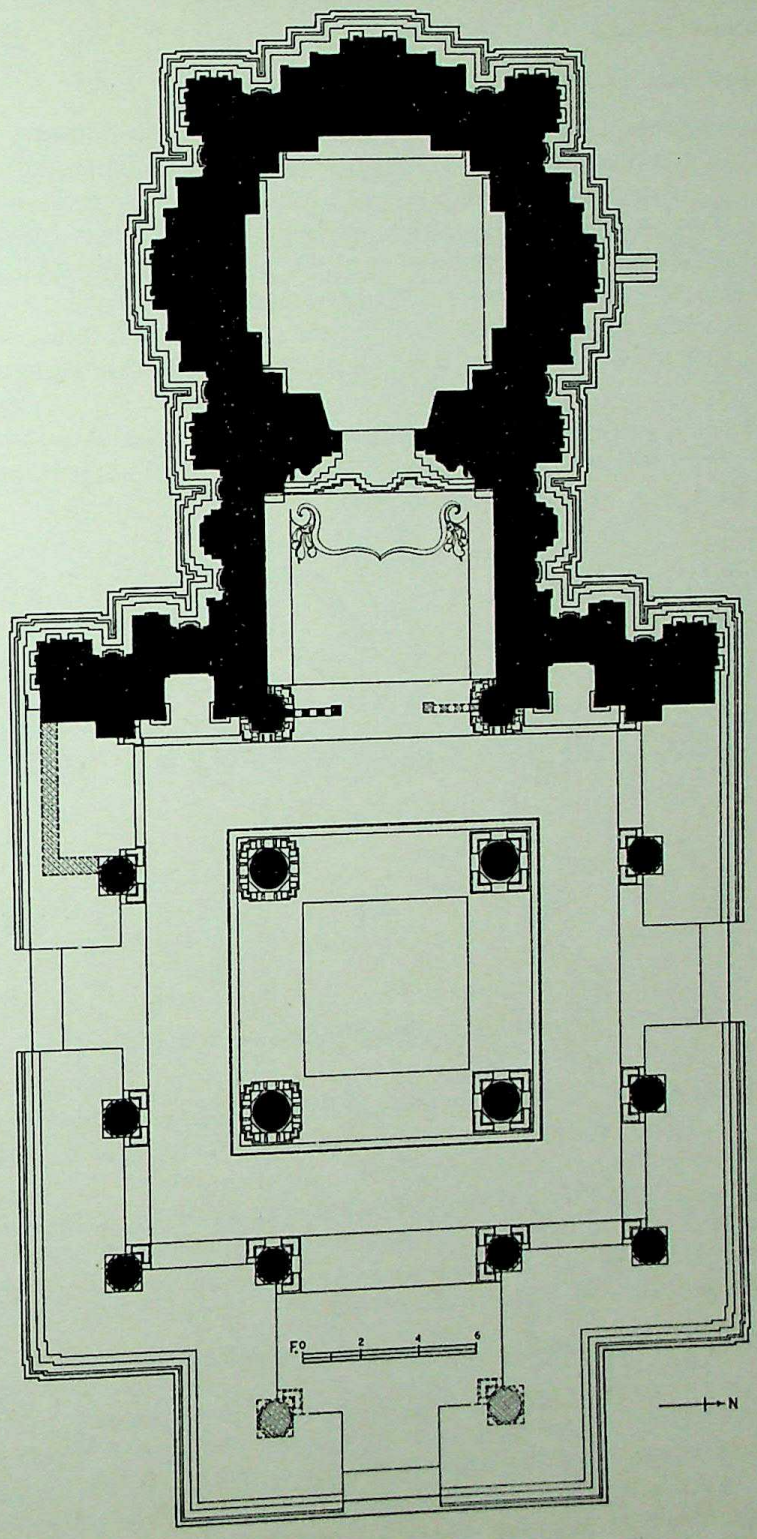

Fig. 128. Iṭṭagi. Temple no. 3, plan.

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Mahādēva temple in the vicinity and the building may be one of the three other foundations by Mahādēva and hence of A.D. 1112 for one of his parents, perhaps his father. Temple No. 1 is the smallest, its wall-masses not fully worked out, and it has lost its maṇḍapa. (Could it be for Bhairava ?)

Aihoḷe, Caranti maṭha (Figs. 129, 130; Plates 606-609)

An oblong Jaina temple (Cousens No. 34) is now called "Caranti maṭha" or "Caranti-guḍi" (Plate 606). It is a double shrine with a common paṭṭaśālā in the fore with two doorways and a common gūḍhamaṇḍapa with two juxtaposed naves (Fig. 130). The pillars and the general look of the interior reminds one of the small temple near the Durga temple discussed in the foregoing chapter. The two pañcaśākhā doorframes, though in old style of c. the second quarter of 11th century (Trend "A") (Plate 607), lack refinement of detail. Above the pataṅga or uttaraṅga-lintel, there is a long band showing 12 Jinas in a row and Yakṣa Sarvānubhūti and Yakṣī Ambikā at the extremities (Plate 607).

The paṭṭaśālā is reached through two plain hastihasta-stairways and the pillars above the Mañcabandha adhiṣṭhāna (Fig. 129; Plate 606) show patterns which are

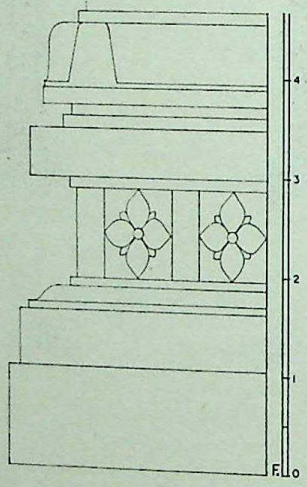

Fig. 129. Aihoḷe. Caranti maṭha, Mañcabandha adhiṣṭhāna.

known contemporaneously in Gujarat and Mālava buildings. The underside of the paṭṭaśālā-eave is carved, showing fine figures of vidyādharas and the like in boxes (Plates 608, 609), which, curiously, seem fairly old in style.

An inscription of 1119 from Aihoḷe which mentions the construction of eastern and western basadi with a paṭṭaśālā by Kēśavayya seṭṭi may possibly refer to this temple. If it does, it has in part to be classed as a highly retrograde temple; or else it may be a structure of Phase I, Sōmēśvara period.

Aihoḷe, Gaḷaganātha group, Medieval tōraṇa (Plate 610)

A tōraṇa inserted in the opening of a fencing wall of the Gaḷaganātha temple (but a little off-centre), consists of two posts bearing a lintel whose profile is marked by an undulating makara-tōraṇa. The tōraṇa-posts are based on kumbhikās, their shafts have three sections, the lower two treated like a cluster of Ghaṭapallava pillarettes with the pūrṇaghaṭa member featuring both above and below their shaft as in the central Indian Order. This is crowned with a grāsapaṭṭī, the curving laśuna part above bears a

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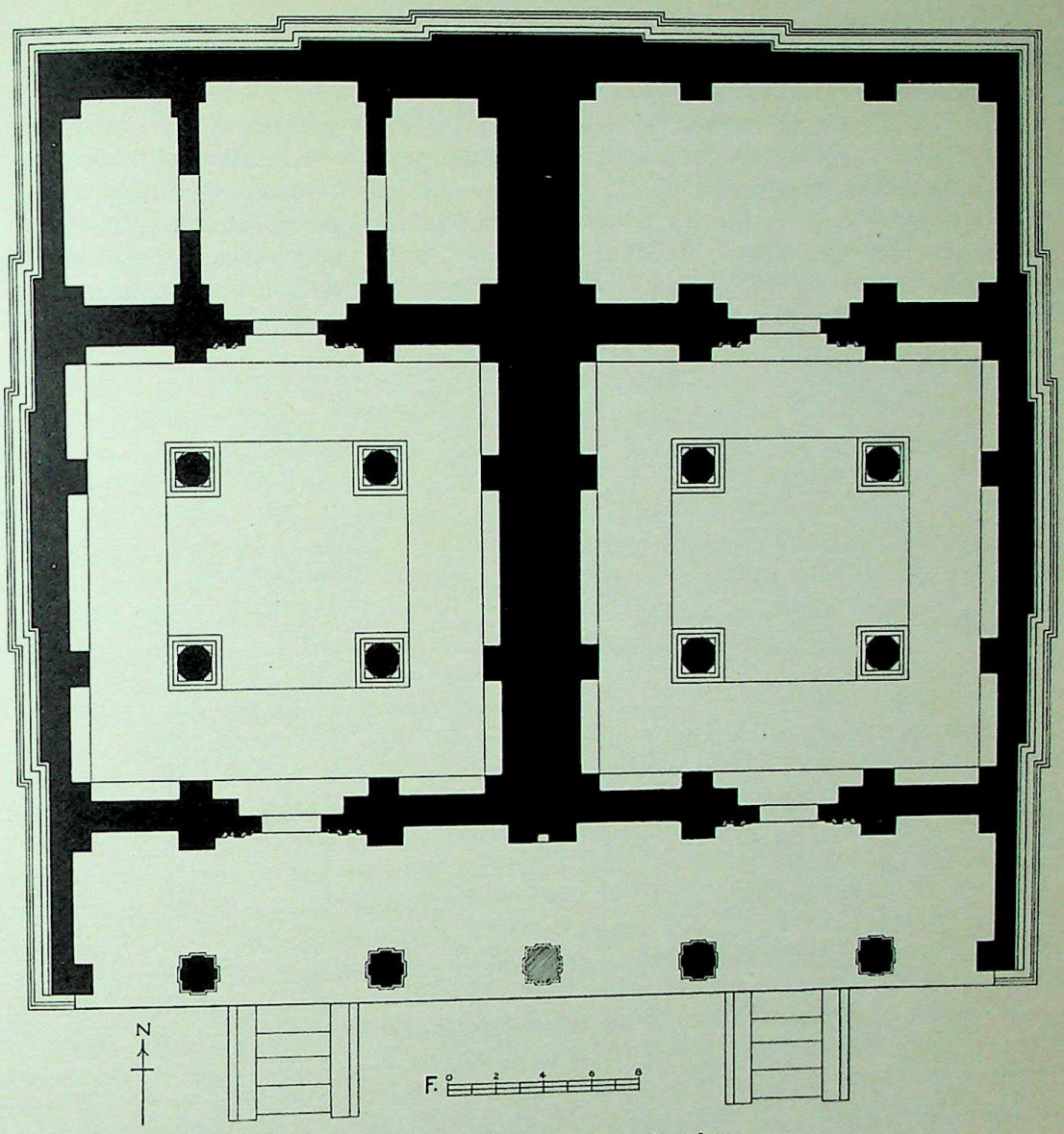

Fig. 130. Aihoḷe. Caranti maṭha, plan.

ṭhakāra-nāsī of Mālavan and Sēūṇadēśa form. The date seemingly is late 11th or early 12th century.

Harasūr, Jaina basadis (Figs. 131a, 131b, 132; Plates 611-615)

The Harasūr's Jaina temple-complex consists of three basadis, the central east-facing is trikūṭācala (Fig. 132): it clearly was the main sanctuary of the group. Leaving some space in front of it were built two more basadis, each identical in plan, appearance, and size. They, moreover, face each other, one oriented towards north, the other to the southerly direction. A sort of court thus created by the symmetrical arrangement of the three otherwise separate basadis once contained in its centre a mānastambha-column of which only the base survives (Fig. 132). A prākāra may have in the past enclosed the whole ensemble.

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The shrines of the main or trikūṭa-basadi have an antarāla-interspacing, a common gūḍhamaṇḍapa with an entrance at east, which originally may have had a bi-columnar porch, now gone. The central shrine's adhiṣṭhāna is Mañcabandha (Fig. 131a), the completely plain walls above seem to be due to the refurbishment at some later age. (The two other basadis have their original base and exterior wall-facing still partially in place, though in varying degrees of preservation.) The main basadi externally is thus uninteresting, save for its hall's well-proportioned pañcaśākhā doorframe (Plate 611). The śākhās there are ratna-, vidyādharī-, stambha-, vyāla-, and bāhya (exterior-most) showing lotus leaf carving (Plate 611). The pēdyāpiṇḍa of each of the two laterals of the doorframe harbours a gracefully flexured Nāgēndra as a door-guard (Plate 611),

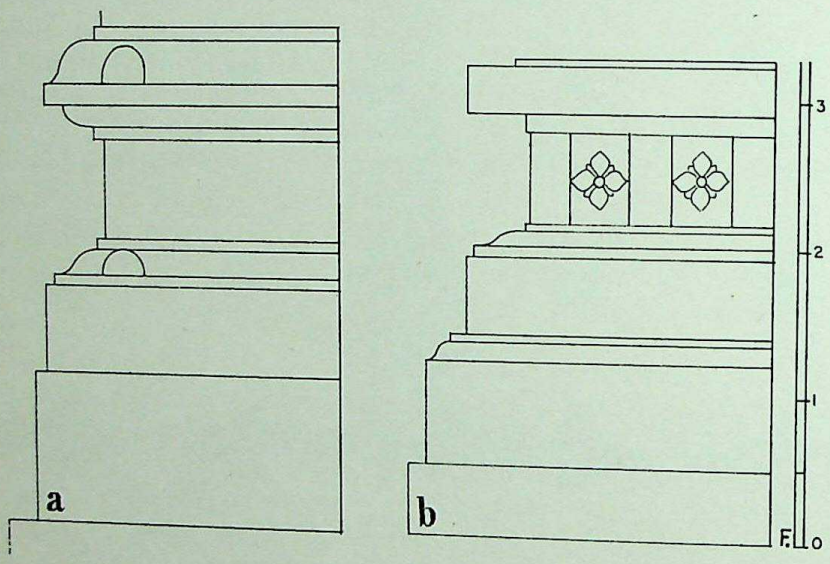

Fig. 131. Harasūr. Jaina basadis: a. Central (Main) Trikūṭa shrine, Mañcabandha adhiṣṭhāna;
b. Southern shrine, Mañcabandha adhiṣṭhāna.

standing in a well-formed shallow niche crowned with an undulant makara-tōraṇa which formally is of Raṣṭrakūṭa derivation. The Nāgēndra door-guardian at the right adopts a stance curiously of Śiva Vṛṣabhāntika; both are flanked by a pair of sensitively sculpted figures of female attendants. The ornamented detail of the ratnaśākhā as well as of the bāhyaśākhā is flat and in low relief though by contrast helps relieving the bolder vidyādharī and the vyāla śākhās. The stambhaśākhā, though moulded, has no ornamental enrichment. Its plainness throws the figural carving of the flanking śākhās into prominent relief. The udumbara shows seated Śaṅkhanidhi and Padmanidhi figures applied at its extremities (Plate 611). Small, almost free-standing, sculptures of female elephants are placed on either side of the Nidhi figures as adornment for the entrance. Engaged columns come between the side and the main doorframes. A grāsamukha is carved at the threshold's upper chamfered moulding. The lalāṭa-biṁba box on the lintel's centre carries the seated and niched figure of Jina Pārśvanātha, the pillarettes of the miniature niche are flanked on either side by a vyāla figure (Plate 611). The lintel consists of tantraka with oversailing vājana followed by kaṇṭha and khuracchādya, all unadorned but chastely chiselled. The Jina Pārśvanātha figuring as

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the tutelary image, and Nāgēndras as door-guardians would indicate temple's dedication to the selfsame Jina.

The wall-flank on either side of this central doorframe, beside bearing an engaged column, possesses another and smaller doorframe, now blind, guarded once again by Nāgēndras. In style they seem contemporaneous with those of the central or main doorframe; the exact purpose of the insertion of these two auxiliary frames, and whether they were originally intended to be in that position and were then functional is, however, not clear.

In the interior of the hall stand four moulded, shapely, but undecorated, Citrakhaṇḍa class of pillars in the nave. The antarāla of the central shrine is distyle-in-antis with two slender and handsome, though unadorned, segmented columns; their insertion is a feature which is largely a legacy passed over to the Cālukyan from the late Rāṣṭrakūṭa edifices such as at Śirvāḷ, recurring as it does in several classic Cālukyan buildings. The engaged columns are of the same type as those met with at the flanks of the main doorway of the hall. The two lateral shrines likewise have a pair of these thin columns, which in one case is Rucaka.

Several images of Jinas as well as Yakṣas and Yakṣīs of differing dates have been placed inside the closed hall. There is, of course, no certainty whether their current positions are original. The images in the garbhagṛhas, however, could have been originally so situated. The central sanctum enshrines the image of Pārśvanātha confirming the dedication of the temple to that Jina.

The northern as well as the southern basadi, earlier referred to, has a square vimāna with gūḍhamaṇḍapa and an open narthex of exquisite proportions and form (Plates 612, 613). The simply formed Mañcabandha adhiṣṭhāna below has three courses of jagatī-plinth, kaṇṭha-recess with lean galapāda-uprights forming between them counter-sunk panels that are filled with ratna or diamond motif (Fig. 131b). The top-course is a plain mahāvājana-band. The frontal columns of the portico of both basadis resemble those in the antarāla of the central garbhagṛha of the trikūṭa-basadi (Plates 612, 613, 615). The columns support a heavy, much projected pent-house eave. The doorframe lending ingress to the gūḍhamaṇḍapa (Plate 614) of the southern basadi is of the triśākhā specification having ratna-, stambha-, and bāhya (this latter with lotus petals) as jambs. The Nāgēndras attended by female figures guard the door's lower-ends. The wall-flank portions adjacent to the bāhya-śākhā show a vertical band of about nine discretely placed, quadrangular, and pretty-looking blown lotuses (Plate 614). The technique of carving here strongly reminds one of the craft of carpentry as does that of the doorframe. The Nidhi images are placed at the bottom of the lotus-strips.

The nave, and engaged, columns inside the gūḍhamaṇḍapa here are like those in the gūḍhamaṇḍapa of the trikūṭa-basadi. The rubble walls, however, replaced the original sometime in the past. The garbhagṛha behind, now blocked out, apparently had considerably suffered. A pedestal fragment of the Jina's siṁhāsana and the lalāṭa-bimba of the sanctuary-doorframe are lying against the southern rubble wall.

The northern basadi (Plate 613) is similar in form to the southern one; its exterior walls are somewhat better preserved. The Nāgēndra-pratihāras at the hall-door are, however, less handsome and the jambs lack carving; and Nidhi figures, if they once were, are no more present.

The beautiful base of the mānastambha placed at a point co-axial with the central and a little off the junction of the axes of the three buildings (Fig. 132; Plate 613) is circular and has two main courses of jagatīs bearing an ornamentation of discretely arranged full-blown lotuses. The column, now gone, could be the one lying loose,

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close to the base of the mukhamaṇḍapa of the southern basadi. Its shaft above the kumbhikā-base possesses several polygonal bands differing in detail from that of the other two "orders" available here.

One of the two highly defaced inscriptions inside the hall of the trikūṭa temple, dated 1096-97, mentions the names of two Jaina followers, Lady Kāḷikabbe and (her son) Kāḷiseṭṭi; also does it refer to the feudatory Jaina chief of Kopaṇa (Mahāmaṇḍalēśvara Kopaṇupuravarādhīśvara, name gone) who worshipped the feet (of some Jaina preceptor, name lost.) The purpose of the record is unclear since some of the vital lines have been completely effaced. It possibly was a donative inscription, and the temple may then have been existing. The style of the temples seems slightly earlier than the date of the inscription. For want of sufficient number of architectural features that would enable more precise dating, the dependence has to be heavy on the doorframes, which do seem earlier than those of the 12th century and the typology of its figures is much less frequently met with after 1090.

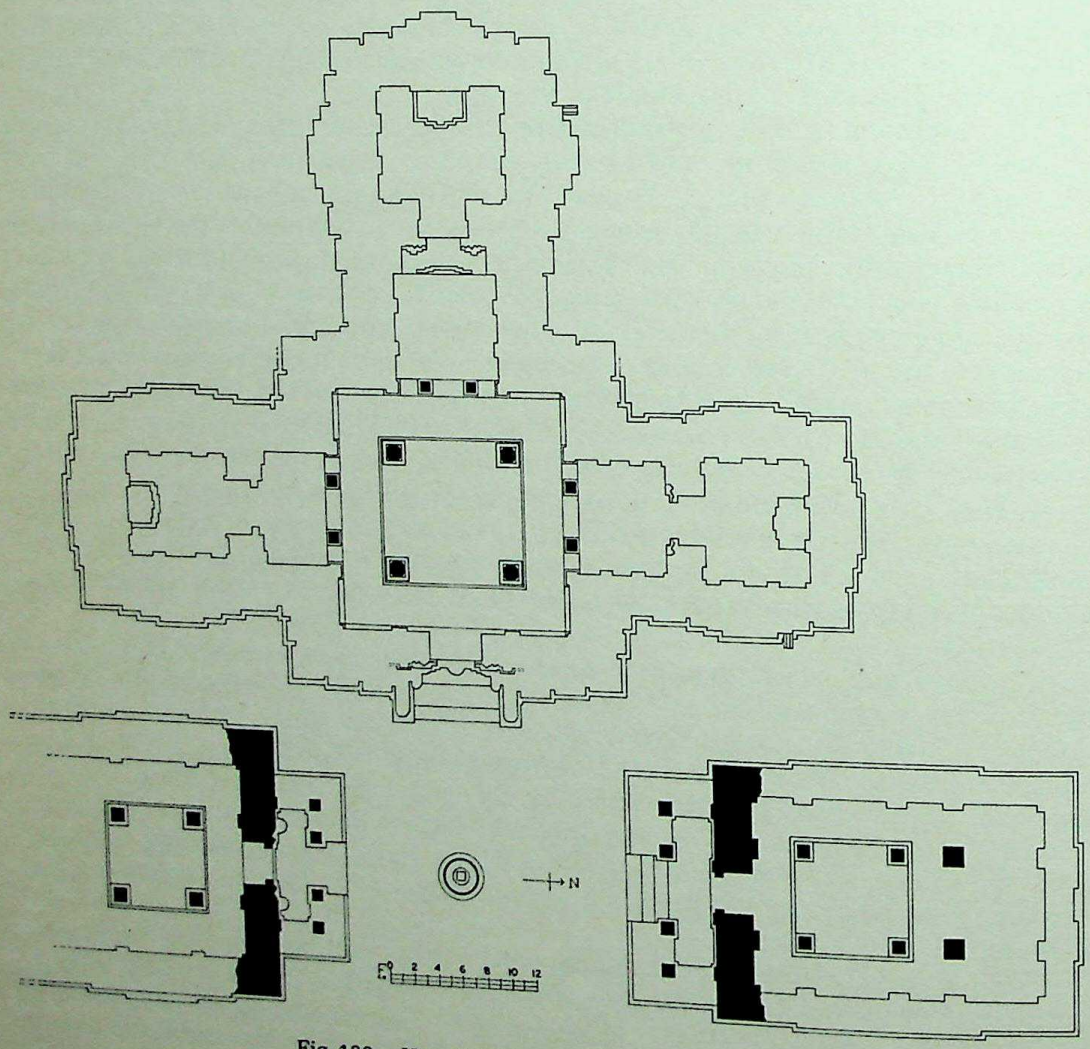

Fig. 132. Harasūr. Trikūṭa Jaina basadis, plan.

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Hūvinahaḍagali, Kṛṣṇa temple (Plate 616)

The three vimānas, standing in juxtaposition, have their exteriors showing smoothly dressed masonry and the better preserved of the three sancta shows thin wall-shafts. The (common ?) maṇḍapa has disappeared. The antarāla-doorway of the better of the three shrines has a dvāra-tōraṇa surrounded on three sides by jāla-grilles, at the bottom of which sit Śaṅkhanidhi and Padmanidhi. Inside the garbhagṛha is a fine image of Bālakṛṣṇa placed over a beautifully moulded pīṭhikā-pedestal. The temple may date from the end of the 11th or the beginning of the 12th century.

Hūvinahaḍagali, Kēśavasvāmī temple (Fig. 133; Plates 617-619)

The Kēśavasvāmī temple has a north-facing vimāna with a gūḍhamaṇḍapa having three entrances (Fig. 133). The west entrance has a pillared portico, the east entrance is blocked, and the space from within has been converted into a side shrine. The adhiṣṭhāna is immersed in the (paved) ground below the pratikaṇṭha level. The vimāna has karṇa with sham-niches, pratiratha with well-cut pilaster, and a strongly projected bhadra with a tall khattaka-niche topped by elegantly formed Vēsara model at the subhadra face (Plates 617, 618).

The gūḍhamaṇḍapa, which is larger than the shrine, has wall-pilaster both at the pratiratha and pratikarṇa. The west porch's Bhadraka pillars have superposed layers of embossed designs (as at the wall-pilasters) and grāsakīṅkaṇikā at the inverted bell-member. The doorframes of the three openings have unadorned śākhās.

The east doorway shows well cut, though undecorated, shrine-models at the lintel, of which the broad central one is very fanciful (Plate 619). At the nave of the

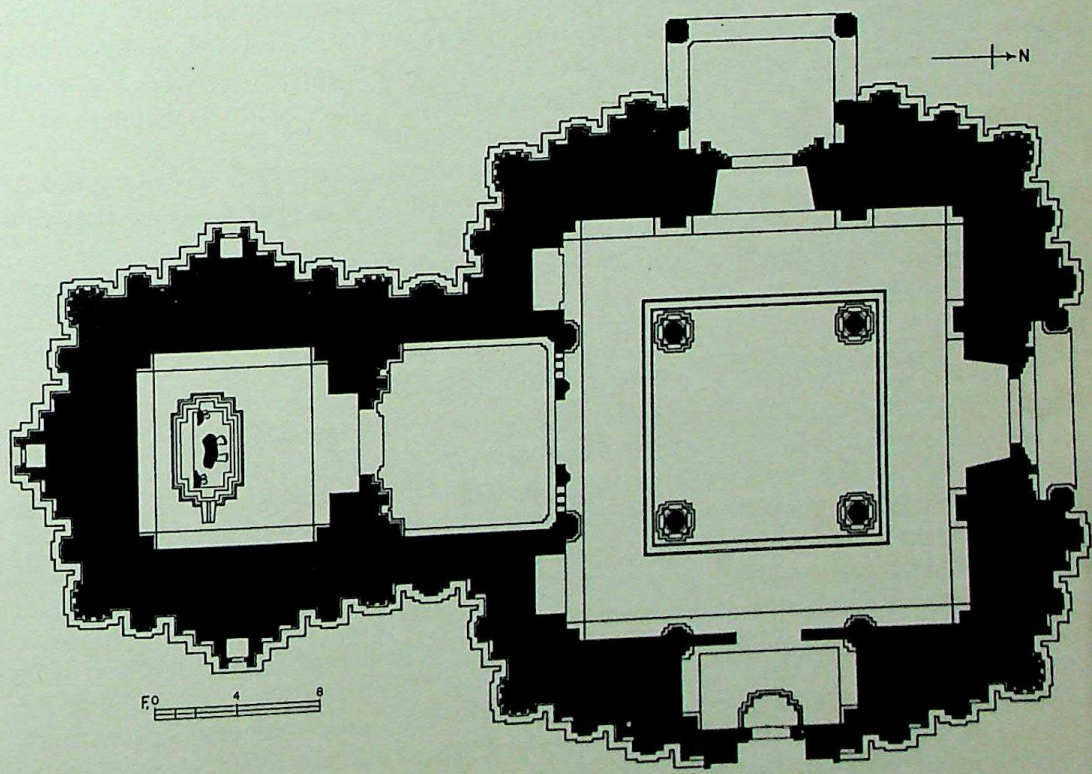

Fig. 133. Hūvinahaḍagali. Kēśavasvāmī temple, plan. (After A. Rea.)

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gūḍhamaṇḍapa stand four Śrīkāra pillars with the usual carving including the figures and kūṭastambhas at the jaṅghā. They support the Padmaka type of lantern ceiling. The jāla-grating occurs at the antarāla and a fine image of Viṣṇu stands on a pedestal inside the garbhagṛha.

The temple was founded in 1090 by Rebbaladēvī, consort of the Brahmin general Ravidēva. In the inscription the temple's deity has been called Kēśavadēva.

Heggere, Galagēśvara temple (Plates 620, 621)

The only important (and surviving) part of this highly damaged temple are the antarāla section and the antarāla ceiling. The jāla-screens laid between the thin dvāraśākhā and the wall-pilasters as well as its extensions above the cornice of the doorframe are exquisite (Plate 620). Unusually, a large Abhiṣēka-Lakṣmī figure has been placed above the doorframe's cornice and the leaping lion figures appear at the extremities. The sur-lintel depicts on its profile the scene of a battle between gods and demons or maybe a battle in Laṅkā. The damaged lintel ceiling of the antarāla shows creeper and half lotuses in low relief at the deeply staggered rectilinear and triangular soffits, the central square displays a group of nine lumās (Plate 621). The temple may have been built during early 12th century.

Maṅgūr, Śaivaite temple (Plate 622)

Meadows Taylor had reported this temple and it is reproduced here after him. (He spells the site as 'Moongoor'.) The temple has a square garbhagṛha and a raṅga-maṇḍapa, both sharing the same type of Mañcapīṭha or Mañcabandha adhiṣṭhāna. The garbhagṛha is crowned with Phāṁsanā but what is unique is the roof the raṅga-maṇḍapa where each quadrant is also surmounted by a Phāṁsanā roof complete with śikhara and the stūpī or kalaśa. The Phāṁsanā roof above the nave is a little larger and raised higher, the grouping looking picturesque and lends dignity to the hall. Indeed, it presents a far better look for the hall than the flat roof lined with a hāra-corona (a normal practice) does.

The raṅgamaṇḍapa pillars are of the composite type with unfinished and undecorated cubical member which normally would have borne a vase-and-foliage shape or would have followed some other decorative manner.

It is hard precisely to date this temple for want of other information but it may not be later than the 12th century A.D.

Muḷgund, Sōmēśvara temple, gūḍhamaṇḍapa (Plates 623-626)

While the vimāna is c. last quarter of the tenth century (Plate 13), the hall is a later addition, probably of the 12th or 13th century. It has lost its outer facing. The ṣaṭśākhā doorframe at the now porch-less east side has vallī-śākhā, stambhaśākhā, inhabited vine, stambhaśākhā, peopled-scroll as rinceau, and ratnaśākhā. The architrave shows two large loti-formed knobs hanging at some distance from the central Gajalakṣmī block. The pillars of the south porch have disappeared. The northern porch's plinth course shows a haṁsapaṭṭikā with plain padma above it (Plate 624). The courses above have disappeared. The southern doorway (Plate 623) is also ṣaṭśākhā, identical with the last excepting that the first and the third śākhā have been left uncarved and the chādya-cornice here is intact. Above it is a paṭṭa bearing shrine models meant to crown niches underneath, either not done or destroyed. The flanking pilasters are Bhadraka with the usual mālā-carving at the bell. Inside are four Śrīkāra pillars and flanking the cella doorway are two impressive Śaivaite dvarapālas (Plates 625, 626).

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Hūli, Pañcaliṅgēśvara (Pañcakūṭa-basadi) (Figs. 134a, 134b, 135; Plates 627-632)

This east-facing (and originally a Jaina) temple is the latest, largest, and the best preserved at the site comprising five tritala vimānas sharing a vast paṭṭaśālā-formed gūḍhamaṇḍapa connected at the fore with a raṅgamaṇḍapa (Fig 135; Plate 627). The temple was founded by Prince Bijjala, son of the local Gaṅga chief Piṭṭa, in early 12th century and given over to the Yāpanīya Saṅgha. It apparently has been called "Māṇikaya-tīrtha-basadi" in the foundation inscription. It was later converted into a Śaivaite place of worship, the tutelary Jina images at the doors of its five sancta largely had been chiselled away. Therein at present are seen five liṅgas, the temple thenceforth called "Pañcaliṅgēśvara". (The pañcakūṭa-vasatīs are a little earlier known from Purigere (Lakṣmēśvara) of the Cālukya domains and from the Śāntara's Huṁca in the Malanāḍa territory.)

Of the five vimānas, three at the west are in a row and face east (Plate 628); inside, the garbha portion contains a single oblong cella; and their superstructures are linked by extending the hāra at each floor of the three vimānas (Plate 628). At the exterior the usual Cālukyan Kapōtabandha adhiṣṭhāna (Fig. 134a) has been adopted for all the vimānas. While the three central vimānas in a row have a simpler wall-elevation of bhadra and karṇa (Plate 629), the northern as well as the southern vimāna shows pratibhadra bearing wall-pilasters between the karṇas and the bhadra (Plate 630).

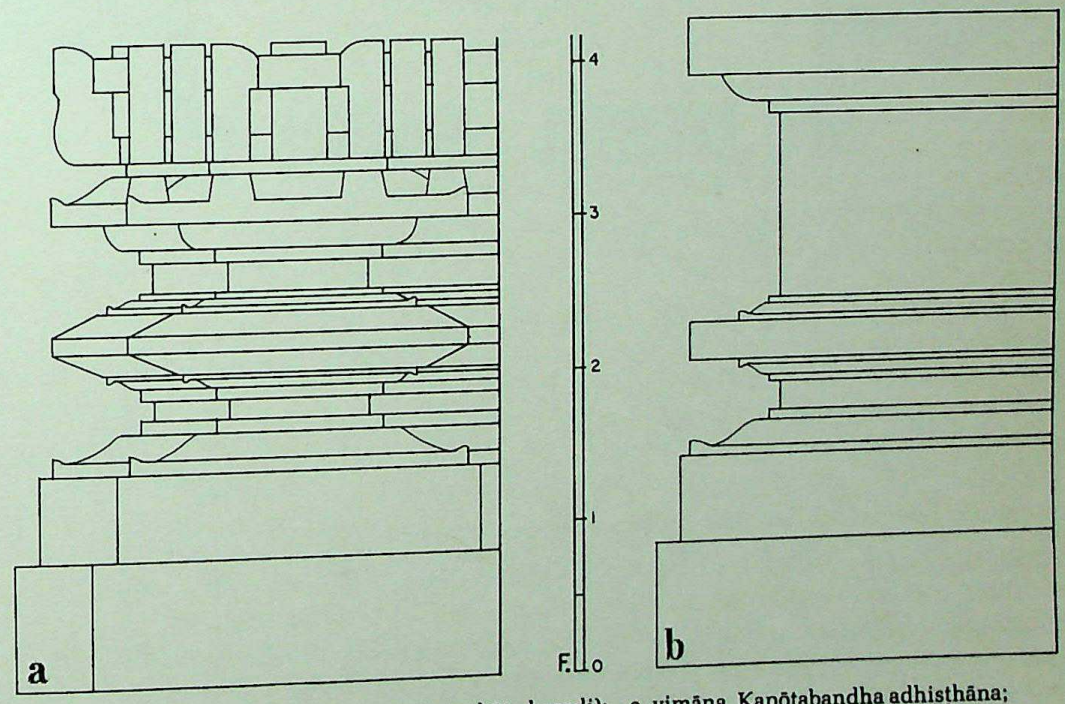

Fig. 134. Hūli. Pañcaliṅgēśvara (Pañcakūṭa-basadi): a. vimāna, Kapōtabandha adhiṣṭhāna; b. raṅgamaṇḍapa, Kapōtabandha adhiṣṭhāna.

The raṅgamaṇḍapa stands on plain Mañcabandha adhiṣṭhāna (Fig. 134b). Inside the raṅgamaṇḍapa the pillars are of Śrīkāra, Citrakhaṇḍa, and Bhadraka type with a little bit of carving at the belts and bells (Plate 631). The dwarf columns over the raṅgamaṇḍapa-parapet are of the fluted class as at Hāvēri and Baṅkāpura, and other places. The columns of the long inner hall are of Śrīkāra and Bhadraka orders (Plate

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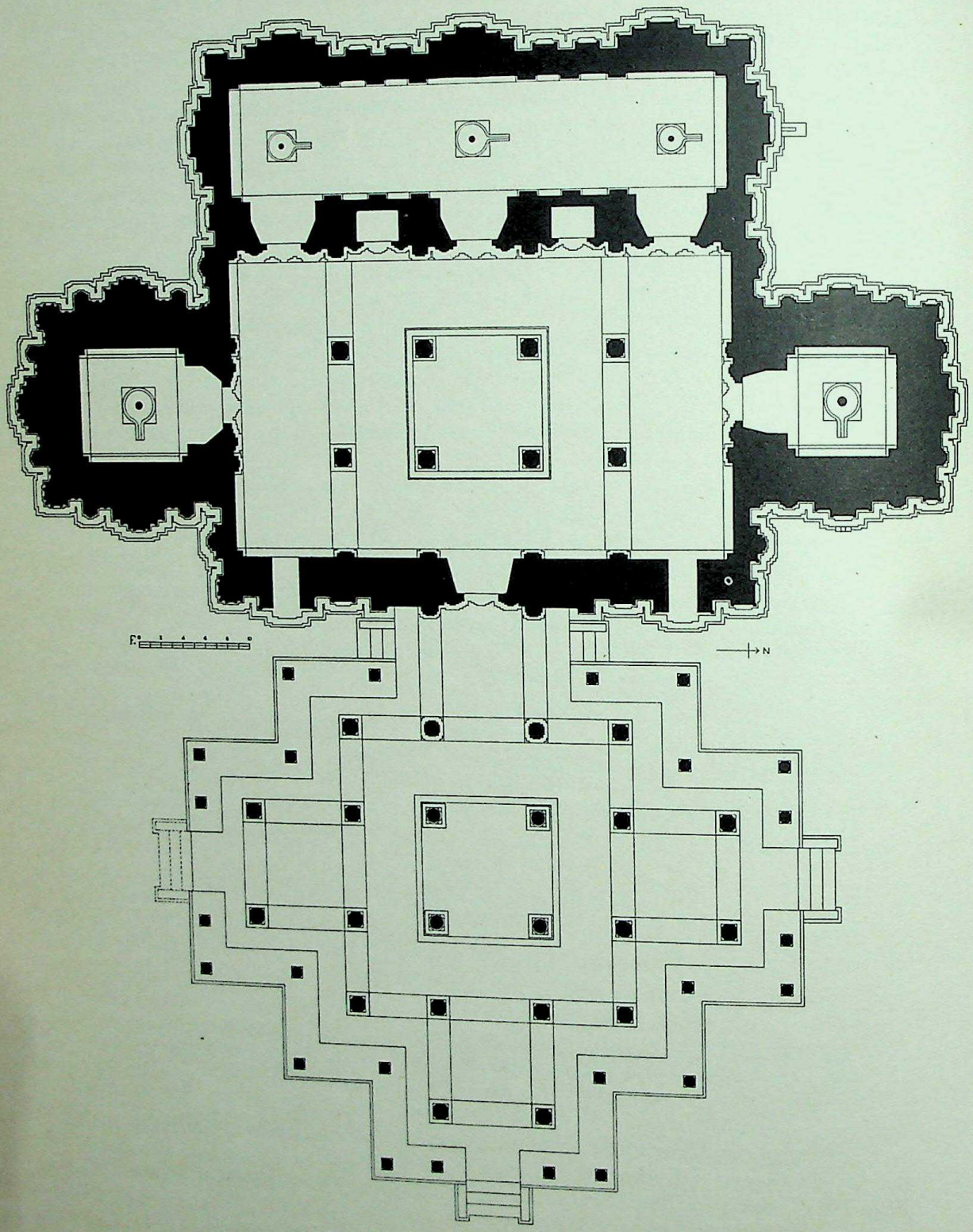

Fig. 135. Hūli. Pañcaliṅgēśvara, plan.

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632). The southern is the only shrine which possesses fully carved pañcaśākhā door-frame. The temple's halls for their interiors do not compare favourably with the other good examples at the site, such as the Madanēśvara. The Hūli's decorated temples of this phase, even with their provincial inflexions, otherwise have been architecturally notable productions.

Amaragōḷ, Banaśaṅkari temple (Figs. 136, 137; Plates 633-635)

The Banaśaṅkari at Amaragōḷ is a double shrine sharing a raṅgamaṇḍapa (Fig. 137). It was founded in 1119 by Mahāpradhāna Saudhore Jakkarasa for the deities Kēśava and Bhairava. He also bestowed some grants for the temple's upkeep. The shrine complex faces east (Fig. 137). The main shrine apparently was dedicated to Bhairava whose image still stands on a pīṭhikā of the garbhagṛha. The shrine at the north now contains a Śivaliṅga but may originally have had the image of Kēśava. The main shrine's adhiṣṭhāna has a nakrapaṭṭikā. The west wall of the main vimāna is damaged at its bhadra part (Fig. 137). The bhadra elsewhere shows a pair of upabhadras. The bhadra at the north side bears a damaged niche crowned with a Drāvida temple model (Plate 633). So is the case with the karṇas where the models are better preserved. The karṇa is flanked by salilāntara-depressions bearing kūṭastambhas. The antarāla-wall bears a Bhadraka pilaster.

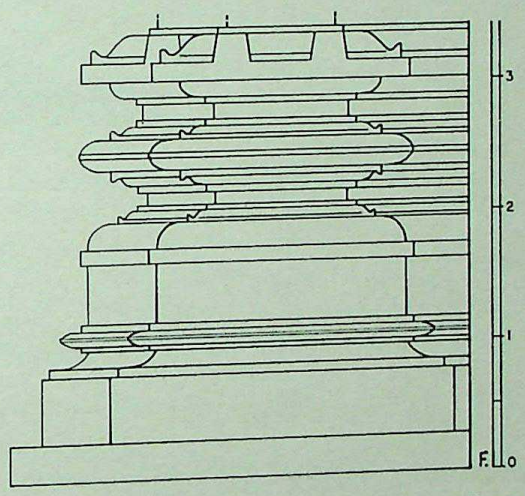

Fig. 136. Amaragōḷ. Banaśaṅkari temple, northern shrine, Kapōtabandha adhiṣṭhāna.

The northern vimāna is more sophisticated in its planning. It has equilateral karṇas and pratirathas (Fig. 137), the first being larger in size, the distribution of their masses produce fine chiaroscuro effects (Plate 634). The adhiṣṭhāna contains a vēdī-bandha element (Fig. 136). The bhadras have deeply set narrow khattakas crowned with Nāgara temple-models. The karṇas as well as pratirathas are made up of Bhadraka pilaster having niches within the tōraṇas at the jaṅghā-faces followed by highly cut up medial part in turn topped by a bell-member and the usual upper mouldings. The salilāntara-recesses have kūṭastambhas with very broad (and hence projecting) bell-member and Latina-kūṭa. Above it are tōraṇas capped by grāsamukhas.

The hall starts as a gūḍhamaṇḍapa (as is the case of many Karṇāṭan temples of this period) and ends as a raṅgamaṇḍapa. The dwarf columns at the parapet are plain

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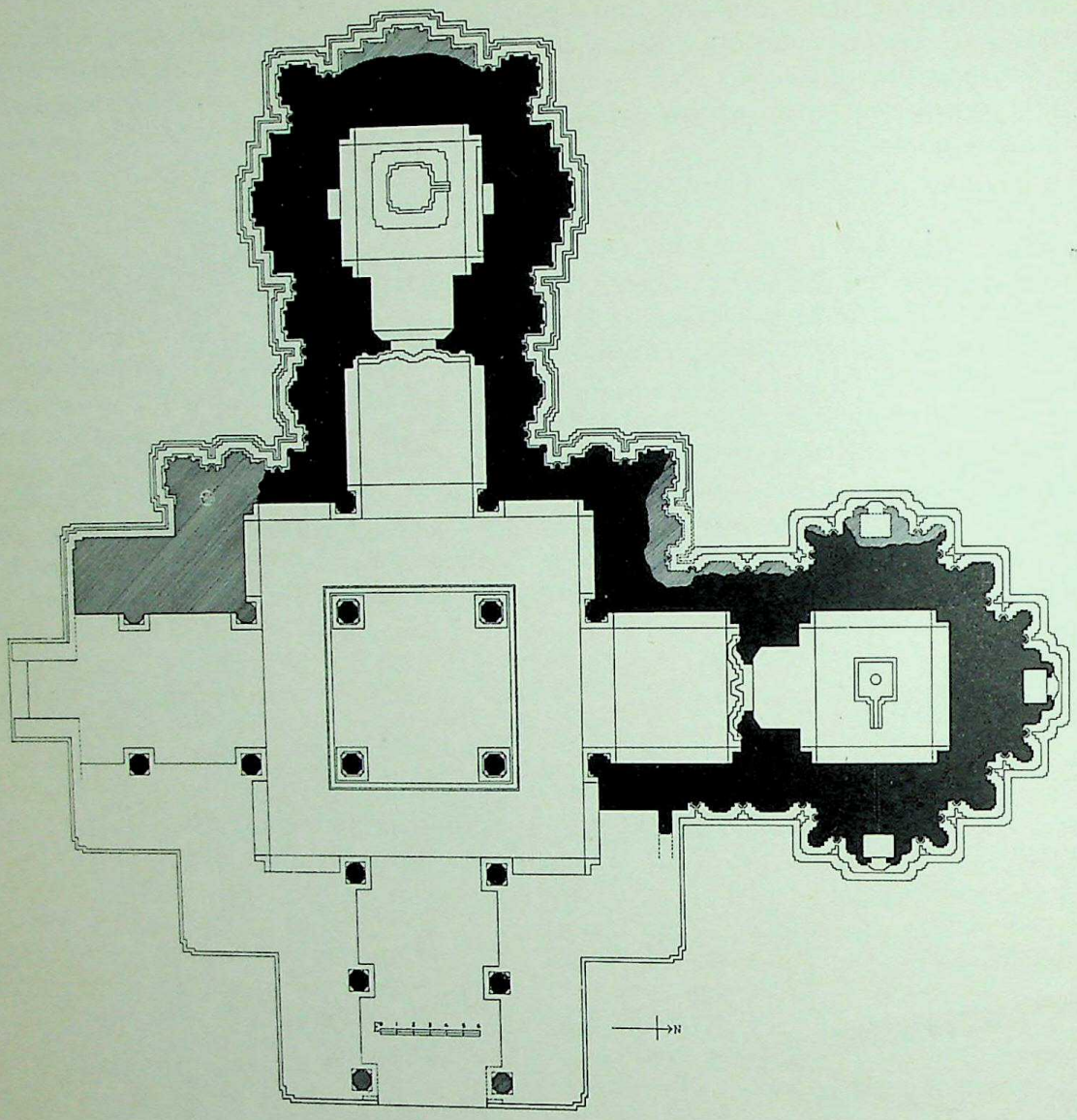

Fig. 137. Amaragōḷ. Banaśaṅkari temple, plan.

Citrakhaṇḍa whereas those on the raṅgabhūmikā of the nave are massive Citrakhaṇḍa with, excepting the base, all the parts up to the laśuna profusely carved, though somewhat flattishly and not in the best decorative style of the period (Plate 635). On the whole they are interesting in that they formally still preserve the memories of the late Rāṣṭrrakūṭa variants of the order, but without their dynamism. The main shrine's garbhagṛha-doorframe is pañcaśākhā in the usual vein, but the decoration lacks depth and definition. Lotus buds flanking the Gajalakṣmī block hang at the underside of the cornice. Highly cut up Phāṁsanā model-shrines decorate the part above the cornice. The antarāla-ceiling is of the lantern type. The doorframe of the second shrine broadly resembles that of the main shrine.

Hoḷalu, Amṛtēśvara temple (Plates 636-637)

The exterior lately has been refurbished; the interior, too, is not notable for architectu-

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ral splendour. It has plain doorframe to its garbhagṛha, the four usual decorated Śrīkāra pillars at the nave (Plate 636), and plain Citrakhaṇḍa in the fore aisle, all stylistically of the earlier half of the 12th century. The point of interest, however, is the famous inscription on the phalaka-abacus on one of the nave pillars (Plate 637) which eulogizes the name of the temple's architect Bammōja and his proficiency in building the various medieval Indian temple forms such as Nāgara, Kaḷiṅga (Kaliṅga), Drāvila (Drāviḍa), and Vēsara.

Kūḍalasaṅgama, Saṅgamēśvara temple (Plates 638-640)

The temple has a vimāna and a gūḍhamaṇḍapa with three wide but restrictedly projecting porches. The vimāna's Pratibandha adhiṣṭhāna has a makarapaṭṭikā. The elevation above the base shows karṇa with sham kūṭa topped niches, pratiratha with wall-pilaster of Bhadraka class, and a bhadra with a hanging khattaka-niche showing a large Vēsara-kūṭa figuring above (Plate 638). The salilāntara-recesses have the usual tōraṇa-bearing, narrow, shallow, pseudo-niches. The superstructure of the vimāna is a later addition. The kapilī-recesses flanking the profusely cut wall-pilasters are deeper and contain figures in the false-niches (Plate 640). The adhiṣṭhāna of the hall has jagatī, karṇaka, and kapōtapālī with a row of raised bosses for the nāsīs as in the Teliṅgāṇa temples to be noticed. The stairway of the porches are flanked by hastihasta-railings showing lions attacking the elephants. The kakṣāsanas on their outer faces display panels bearing the figural work which includes tableaux containing deities, ascetics, acrobatic (or normal) erotic couples, ritual scenes, birds, vyālas etc. (Plate 639), all looking folkish, indeed reminiscent of the ruralistic style of carving in Teliṅgāṇa to be noticed. The dwarf pillars above the seats show an octagonal bell member. Inside are four Śrīkāra pillars. The other pillars are Viṣṇukānta. The Bhadraka pilasters at the antarāla-entry bear an undulating tōraṇa. Seemingly, among the crafts-men, some western Teliṅgāṇa artists also had worked on this temple. The building is thus in a mixed style as suggested by the form and nature of the vimāna's three bhadra-khattakas, and by the typology of the carving of the adhiṣṭhāna and of the kakṣāsana. The building's workmanship, however, reflects dryness. Stylistically, it very possibly had been built in the latter half of the 12th century.

Gadag, Sōmēśvara (Plates 641-643)

Whether to call it atypical or aberrant, it is a painful building whose super-abundance of carved ornament, which is of mediocre quality, has done harm rather than help to the appearance of the building's exterior (Plate 642). In fact its overall look is below the average level even of a Hoysaḷanāḍu ornate building with which it otherwise can be compared. The temple has a vimāna, a gūḍhamaṇḍapa with a porch at the south, and also a doorway at the east where it originally may have opened into a mukhamaṇḍapa now no more extant. Much of the surface of this originally catustala vimāna, is carved from the plinth to the extant third floor. The upāna of the temple's Kapōtabandha adhiṣṭhāna (Plate 643) is covered by pramatha-vallī and shows a pair of tuskers in the central area; next a jagatī showing haṁsāvalī with a short padma; this is followed by a paṭṭikā (in lieu of karṇaka) displaying schematized and looped vallī which also has the capping of short padma, and next the kapōtapālī with its mukhapaṭṭī revealing a highly stylized creeper-motif, followed by pratikaṇṭha tightly packed with vyāla figures. From above the upāna to the pratikaṇṭha part, the adhiṣṭhāna at the central profile of each of its aṅga-division displays a deity-bearing niche set within a pillared tōraṇa, a motif that all in all is not unpleasing amid the otherwise uncomfortably exuberant ornateness of this part.

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The jaṅghā is no less ornate. At the lower section of each sham-niche is applied a small niche with tōraṇa and below it is a divinity figure, inconsequential in size and effect. This element has a second surrounding tōraṇa above. (It seems that the stones were worked for sculpting and carving only after setting them up in place; for some of the *in situ* stones have remained untooled.) The kūṭas of the false niches are of Nāgara (Latina as well as Śekhari), Bhūmija, and Vēsara types. The bhadras have khattakas with ornamented frames. The salilāntaras have kūṭastambhas; but here again, at their bottom, are tōraṇa-bearing figures. The chādyakī-rooflets of all the niches and kūṭastambhas have been prominently shown. They are linked together and create an impression that the jaṅghā is divided into two registers, the upper harbouring the superstructural models as in some Hoysaḷa instances to be discussed. The bhadra-śālās of the hāra of each tala are faced with those ornamented photo-frame-like slabs for sculptures, several of which are vacant.

The gūḍhamaṇḍapa's base and the wall repeat what has been noticed for the vimāna. The large southern porch (Plate 641) is, unusually, composed of two Indrakānta pillars with sparingly (and weakly) done ornamental belts. The doorframe of the gūḍhamaṇḍapa has śākhās of the Lakkuṇḍi specification, but extremely flat as though the sculptors were more accustomed to engraving wooden textile-printing blocks than stone. The interior has the usual columns and the garbhagṛha-doorframe needs no comment. The date of the temple plausibly is in the second quarter of the 12th century or later.

Supplementum

Aṁbali, Kallēśvara (not illustrated)

The temple has a vimāna without the superstructure and sabhāmaṇḍapa/raṅgamaṇḍapa, the two structures, as usual, are connected by kapilī-walls. The vimāna shows shafted (but otherwise *sans* niche) karṇa, pratiratha with Bhadraka pilaster, and the bhadra with a large khattaka and prominent śūrpa-cornice or pent-roof crowned with a Vēsara-kūṭa, the recesses have been left undecorated (Patil 1992, Plate 114). The interesting part of the temple are the fine Bhadraka, lobular, and Śrīkāra pillars with a tasseled maṇimēkhalā (rather rare in Cālukyan temples) at the bell (Patil, Plates 118, 119). The antarāla-doorframe has thin dvāraśākha, its lintel bears tōraṇa, and the sides show Puṣpakaṇṭha-jālas. According to an inscription, the temple was built in A.D. 1083, an important notice for fixing the dates, particularly of the columnar Cālukyan halls containing pillars of those formal orders, contours, and details of disposition.

Kuḍatini, Kumārasvāmi temple (not illustrated)

The three-shrined temple shares a long paṭṭaśālā (with six pillars in a row) and a large sabhāmaṇḍapa originally having 48 pillars (the front seven now missing) and open at three sides. The vimānas are square. Though ēkāṅga, their walls borne by the Kapōtabandha adhiṣṭhāna, between the shafts show kūṭastambhas at the ends followed by a very narrow sham-niche with a kūṭa crown, again a kūṭastambha, and in the centre a niche, the kūṭas in all cases are Drāviḍa (Patil 1994, Plate 235.) The catuḥaśākhā doorframes of the three garbhagṛhas, with minor differences, are similar: they show ratna-, vallī-, stambha-, and vallī-śākhā. (In one case vyālaśākhā appears in lieu of vallī.) The hall's base shows paneled lozenges in the kaṇṭha; the pillars represent the standard types — Śrīkāra, Citrakhaṇḍa, bed-stead-bundle, etc. — but all treated in a way different from the known manner. [The portion below the capital members, even

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in case of fluted and lobed columns, has curved and constricted neck-like section (Patil Plate 234).] From among the four associated inscriptions, that of A.D. 1098 referring to Svāmīdēva, seems to apply to the temple which may be earlier, at most by a few years, than the inscription's date.

Saṁkanur, Maḷalēśvara (not illustrated)

The temple has a vimāna (without the superstructure) followed by a gūḍhamaṇḍapa and a sabhāmaṇḍapa. The vimāna's exterior shows karṇa and bhadra with the usual two pairs of upabhadras. The karṇas and subhadra-face bear niches with Vēsara-kūṭas between the embedded shafts. The salilāntara-recesses have no decoration. The gūḍhamaṇḍapa's wall pattern is similar but, additionally, there are pratirathas with wall-pilasters and the bhadra has three pairs of upabhadras, (Patil 1992, Plate 222). The sabhāmaṇḍapa has Śrīkara pillars at the raṅgabhūmikā; elsewhere there are Bhadraka, Viṣṇukānta, polygonal, etc.

The gūḍhamaṇḍapa has a pañcaśākhā doorframe comprising ratna-, inhabited vine, peopled scroll, stambha-, and mālāśākhā. Above the kapōtapālī-cornice are the tilakas of varied types in series. Inside the hall are the customary Śrīkāra pillars at the nave, the corresponding wall-pilasters are Bhadraka. Above a denticulated course come the beams whose tantraka-strips, in all cases, are decorated with vine designs. The antarāla has no doorframe; the garbhagṛha shows ratna-, gandharva-, vyāla-, stambha-, mālā-, and padmaśākhā. Above the kapōtapālī-eave, the lintel bears five panels, the central one contains Śiva flanked by Brahmā and Viṣṇu; the rest show floral-lozenges. Stylistically, the temple seems to date from early 12th century as rightly guessed by Patil.

Mudhōḷ, Mallikārjuna temple (not illustrated)

It is a temple having two square and juxtaposed as well as identical shrines, both without the superstructures and conjoined to a long raṅgamaṇḍapa. The vimānas have bhadra and karṇa defined by the usual shafts but without any decoration, architectural -or otherwise. The hall shows Bhadraka, Śrīkāra, and fluted columns (Patil 1992, Plates 106, 107.) The temple may date from the 12th century.

Ujjini, Siddhēśvara (not illustrated)

The temple is in some ways the strangest in north Karṇāṭa country, built as it also was some decades after the disappearance of the Cālukya power. It has five shrines sharing an oblong hall. The main vimāna is at the south and faces north. The east and the west sides have two vimānas each. The hall's rear walls are old but lateral and front walls showing the exterior are of later date, perhaps of the late Vijayanagara times.

The main or southern vimāna is tritala; it has the usual Kapōtabandha adhiṣṭhāna, prominently projecting bhadra with three upabhadras, and karṇa. The niches contain small kūṭastambhas at the karṇas and a khattaka at each bhadra, the chādyakī-rooflets of them all conjoin to form a medial divider as in some Hoysaḷanāḍu temples. The superstructure has carved and pinnacled kūṭas, schematized śālās, etc. but the elevational appearance as a whole seems clumsy. Inside the hall has Śrīkāra pillars, the nave has a very well executed Sabhāmandāraka ceiling (Patil 1992, Plate 351), indeed akin in style to the Māgaḷā temple hall ceiling (Plate 516). Inside, the antarālas, garbhagṛhas, and large wall niches have carved doorframes. Some of them are also crowned with makara-tōraṇas. As deities everywhere — in the sanctuaries as well as in the niches and at the tōraṇa's central areas — occur seated meditating Siddhas, a most unusual, rather singular instance of a dedication. A free-standing, but contempor-

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aneous tōraṇa standing in front of the complex at the east, is borne by two Viṣṇukānta pillars: here, above the lintel (and not on lintel's profiles as in earlier instances) is placed a flashing tōraṇa which, too, bears a contemplative "ubhayamukha" Siddha figure (Patil, Plates 348, 349). (Did the temple belong to some Siddha sect related to Nātha sect ?)

The earliest of the two inscriptions, dated 1268, registers a gift to the enshrined god (name lost). But the temple could be earlier on stylistic grounds. The date early 13th century, suggested for the temple's founding by Patil, seems valid.

M. A. Dhaky

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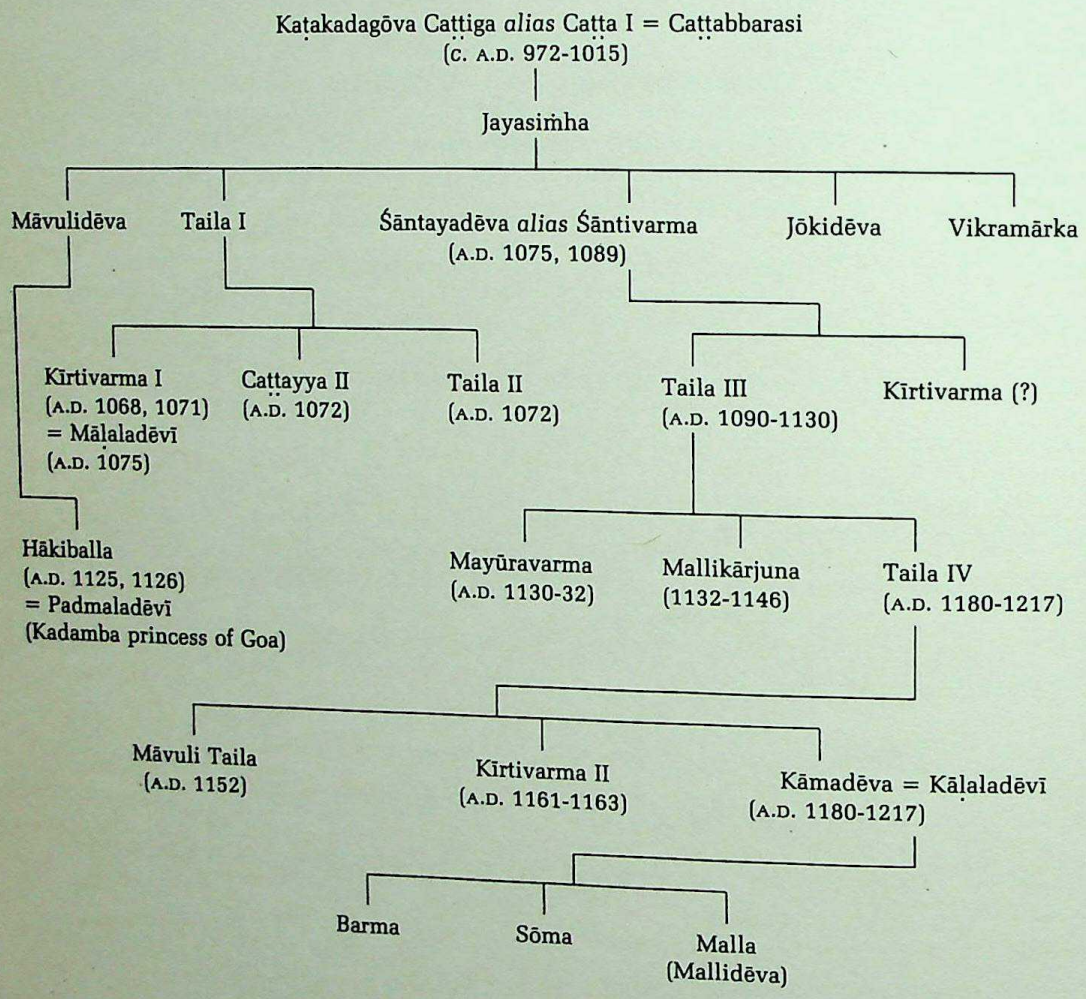
Genealogical Table: *Kadambas of Banavāsi and Hānagal*



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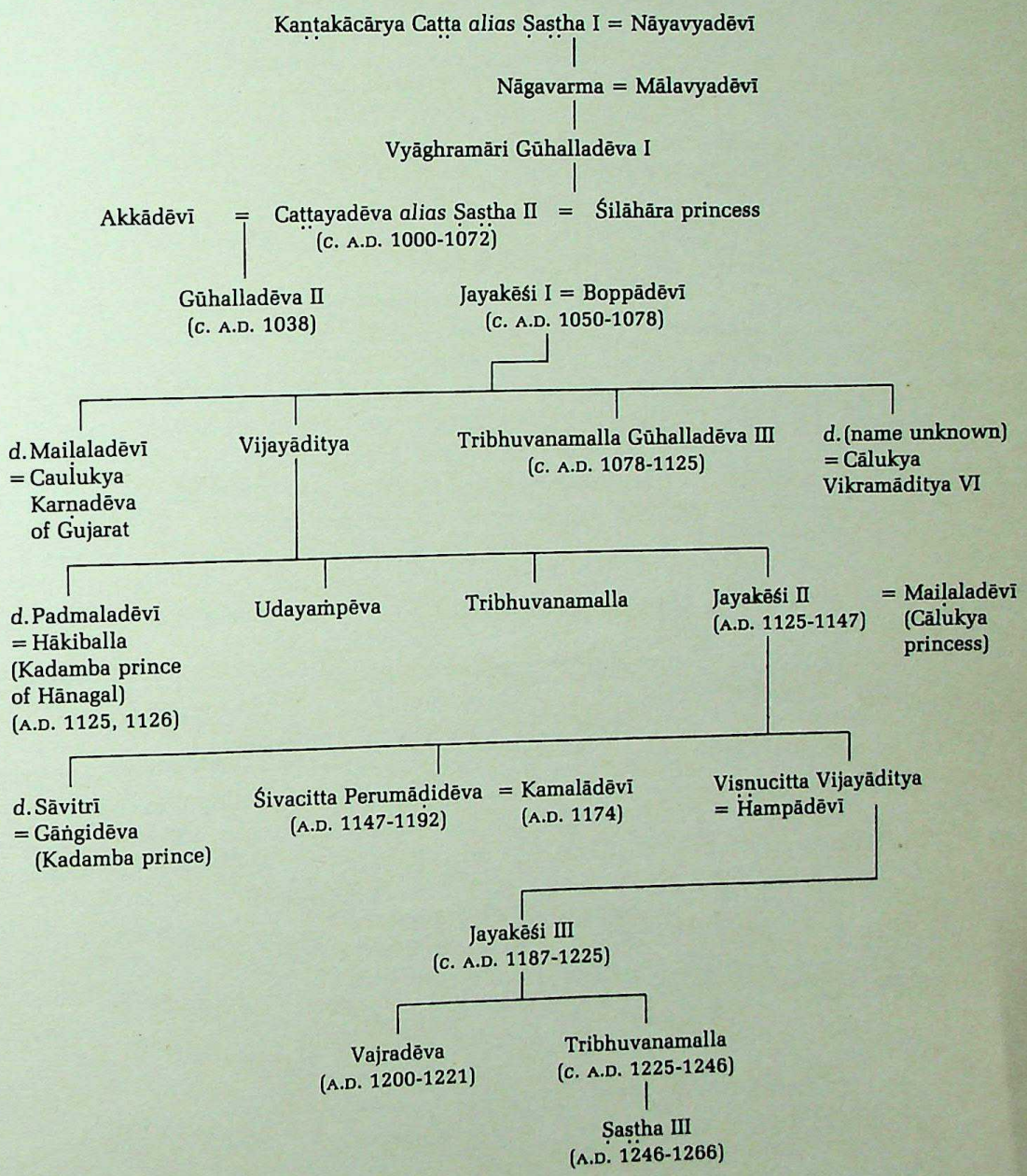
Genealogical Table: *Kadambas of Candrāpura and Goa*



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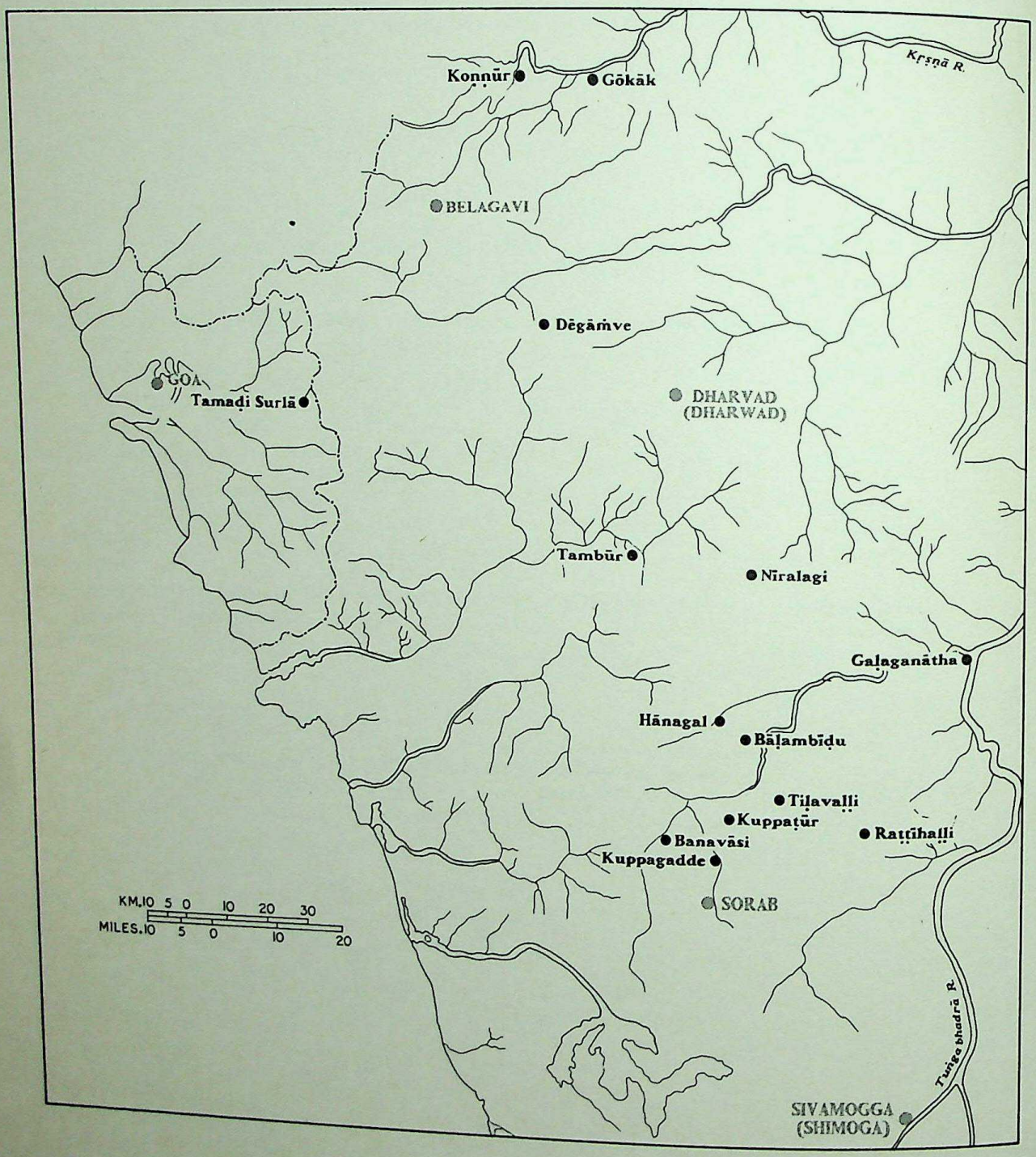

Kuntaladēśa (Karnataka), Later Kadambas of Banavāsi, Hānagal, Candrāpura and Goa, temple sites.

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CHAPTER 35

Northern Karṇāṭa style, *c.* A.D. 973-1250

Later Kadambas of Banavāsi, Hānagal, and Candrāpura and Goa

Historical Introduction

The early Kadambas of Banavāsi had been eclipsed for four centuries after their power was destroyed by the Cālukyas of Vātāpi. They did, however, survive in small pockets as officers subordinate to the ruling paramount powers in Karnataka, as a few stray epigraphical references to them indicate. When they began to emerge from the limbo of oblivion, visibly from the tenth century onwards, they were divided into several governing houses, some of them rather minor and with briefer historical career. Their familial interrelationships or their genealogical connections with the dynasty of the first kingdom (c. A.D. 325-540), however, cannot be worked out. Their charters and the lithic records do recall "Mayūravarma," an altered nomen that palpably had stood for the founder "Mayūraśarmā" of the early dynasty; but he had, by the beginning of the medieval epoch, become a legendary hero whose reality had been lost in mythological wrappings. The medieval Kadambas thus lacked not only the continuity which the Gaṅgas had, but, unlike the Cālukyas of Kalyāṇa, also had had no memory of the past at all. The resurgent dynasties did, however, remember that their members were "Kadambas," though they had to start their political career without recalling their true ancient history and the authentic sequence of their remoter ancestors. The first kingdom (implied here to be of the early Kadambas), as indeed was the case also with the kingdom of the early Gaṅgas of Gaṅgavāḍi, had never grown into an imperial power. And their reincarnated identity in the medieval period did not lift them above the feudatorial or governor's status. By and large, they had remained loyal vassals to, or better District governors of their imperial masters, the Cālukyas of Kalyāṇa, after whose downfall in the second half of the 12th century they did survive for some decades but progressively had lost grounds to the Hoysaḷas from the south and the Sēūṇas from the north, the nucleus of the latter dynasty's expanding frontiers lay in the Sēūṇadēśa which lay within today's Maharashtra.

Among the resurgent Kadamba families, the relatively more important were the two houses, the one that had governed Banavāsi and Hānagal, and the other Candrāpura and Goa. (The minor houses such as the Kadambas of Nāgarakhaṇḍa, Baṅkāpura, etc. have been left out here of consideration.)

The Kadambas of Banavāsi and Hānagal, however, had had a chequered history, at least till the end of the 11th century. The first dynast was Caṭṭiga *alias* Caṭṭayadēva whose period can be bracketed between c. A.D. 972 to c. 1015. He probably had begun as a chieftain subordinate to the last Rāṣṭrakūṭa monarch Kakka; soon afterwards he apparently had to transfer allegiance to the Cālukyas, to Taila II, and his next masters

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were Taila's successors Satyāśraya and Jayasiṁha II. He had assisted Jayasiṁha in his wars with the Cōḷas and also had actively participated in combating back the confederated Mālava army which earned him the title "Kaṭakadagōva," Defender of the Military Camp. However, there were also years when, instead of him, other governors ruled Banavāsi-12000 and Hānagal-500, the exact reasons for these hiatuses are not known. Presumably, he had been at best looked upon as a territorial governor and not as an established dynastic feudatory by the Cālukyan monarchy. In 990, Caṭṭiga had granted lands in Kisamgere to a "chatra" or rest-house for the merit of Caṭṭabbarasi who apparently was his consort who probably had predeceased.

For several decades thereafter, Banavāsi province, and together with it the Hānagal District, were ruled by Mayūravarma of the Baṅkāpura Kadamba family — he was spouse of the Cālukya princess Akkādēvī — and next by their son Toyimadēva; thereafter one other Kadamba baron Arikēsari appears on the scene and so does Mahāmaṇḍalēśvara Cāmuṇḍarāyarasa. At last, in the late sixties, the sion of the house of Kadamba Caṭṭayadēva — his great grandson Kīrtivarma alias Kīrtidēva — is seen saddled as the governor of Banavāsi and Hānagal. In the contest between Sōmēśvara II and his brother prince Vikramāditya VI, Kīrtivarma had sided with Vikramāditya. Hence general Udayāditya, on emperor's behalf, laid a siege to the fort of Banavāsi with a large army. Kīrtivarma's situation thereafter became precarious. Banavāsi is next seen as being ruled by his brother Caṭṭayadēva II who was subsequently attacked by the younger brother Tailapadēva; next comes, in early 1072, one Kadamba Parikantadēva as the governor of Banavāsi, and then one Kētarasa is reported ruling Hānagal; also Mahāmaṇḍalēśvara Barmadēva and next again Kīrtivarma's brother, aforementioned Tailapadēva, and at least once Kīrtivarma, too, is mentioned as governing the same territory ! To add to that complex political maze is the introduction of a new factor, Noḷamba Udayādityadēva, who was also proclaimed as the governor of the territory ! The rebellion by the Kadamba princes against the imperial power seemingly had led to take steps for curbing their ambition by emperor Sōmēśvara II, by sending other generals as governors in succession. When Vikramāditya VI came to power, he too, for reasons diplomatic, had ignored Kīrtivarma (though an ally) and for some years a series of imperial officers were entrusted with the administration of the Banavāsi province. In utter frustration, Kīrtivarma chose the path of confrontation with the imperial power for reasserting his claim; the revolt, however, was crushed by Jayakēśi II, the Kadamba chief of Goa, apparently at the instigation of the emperor. Thus the line of Kīrtivarma went into oblivion. The governorship of the region ultimately was entrusted to Śāntivarma, Kīrtivarma's uncle, who administered the area till 1089, followed by a long rule of 40 years by his son Taila II who had been assisting him in the governance of the province from *c.* 1082. In his time he had to face the onslaughts of the Hoysaḷa chieftain Viṣṇuvardhana who sought independence from the imperial Cālukya rule as well as a big slice of their mighty kingdom. However, the Kadambas of Banavāsi and Hānagal as well as of Goa firmly stood on the side of Vikramāditya VI in opposing Viṣṇuvardhana and ultimately succeeded in regaining the lost territories. By that time, the Kadamba prince Taila II had acquired territorial power also on Śāntaḷige 1000, Maṇḍalināḍu, and Beḷvala Eraḍarumūru divisions. However, in 1125 and 1126 the governorship of Banavāsi passed to Taila's cousin Hākiballa, grandson of Kadamba Jayasiṁha and son of Māvulidēva as reported in a couple of inscriptions. In his own line Taila had been succeeded by his eldest son Mayūravarma followed by his younger brother Mallikārjuna and next by one other brother, Tailaṇa or Taila III. In the time of Mallikārjuna, Hoysāḷas attacked Hānagal and Mallikārjuna in turn attacked Lakkuṇḍi to weaken the Hoysaḷa hold on that area. A few years after, in 1156, Kalacurya Bijjala

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snatched the power of the Cālukyas. Here, in the Kadamba family, ultimately Kāmadēva succeeded in 1180 and ruled for long years after the rule of Māvuli Taila and Kīrtidēva who had succeeded Mallikārjuna. In the meantime one other Kadamba chief, Sōyidēva, is also reported to be controlling Hānagal territory. In the time of the successors of Kāmadēva, the land of the Kadambas sank in the increasing conflicts between the Sēüṇas and the Hoysaḷas, and the dynasty is heard no more after the first half of the 13th century.

The Kadambas of Goa, by their title "Banavāsipuravarādhīśvara", suggested their genealogical connection with the ancient Kadambas of Vanavāsi. Their own territory was Palasige-12000 which comprised the northern part of the domains of the early Kadambas. They also ruled over Koṅkaṇa-900, which was the southern division of the ancient Koṅkaṇa, whose northern part was ruled by the Śilāhāras of Sthānaka or Ṭhāṇe. Candrāpura, also called Candāvūr, modern Candor in Salsette, was the original capital of this resurgent branch of the Kadambas. In Jayakēśi's time it was moved to Gopālakapattana or Goa; this was in the third quarter of the 11th century A.D. In this branch, the elder son customarily ruled conjointly with the ruling chieftain, particularly in the latter's late years and the succession did not follow the convention of primogeniture; the throne went to the younger brother, next to the sons of the elder brother, and then to the sons of the younger brother. The connotation of the dynasty's specific title, "tyāga-jaga-jhjhaṁpa-jaṁpaḍācārya," is not clear.

The Kadamba house of Candrāpura and Goa was far more stable with a fairly continuous and connected history. The progenitor of this branch was Ṣaṣṭha I who probably flourished some time in the first half of the tenth century. His grandson Gūhalladēva I earned the title of "vyāghramāri" since he had the reputation of a tiger-killer. During his voyage to Sōmanātha of the Prabhāsa-tīrtha in Saurāṣṭra, the mast of his ship broke down and he was saved from drowning by the Chāḍama (Khādim ? Khatib ?) Madhumada (Muhammada), an Arab settler in Goa; the chief, as a result, was forced to stay on in the port-town: the event may have taken place some time in the last quarter of the tenth century. Gūhalla was succeeded by his son Ṣaṣṭha II who undertook pilgrimage to Gokarṇa (Śiva), Kolhāpura (Mahālakṣmī), Sthānaka (Ṭhāṇe), and also Sōmanātha, probably in early 11th century. He was a chieftain subordinate to Cālukya Satyāśraya and his son Jayasiṁha II as well as Sōmēśvara I. From about A.D. 1050, Ṣaṣṭha's son Jayakēśi I jointly ruled with him, particularly after the death of his elder brother Gūhalladēva II. During the long and peaceful rule of Ṣaṣṭha, the dynasty rose to prominence; his long rule saw the rise and fall of his masters Sōmēśvara I as well as Sōmēśvara II. His political conquests had resulted in adding Goa of the southern Śilāhāra and Kapardi-dvīpa of the northern Śilāhāras to his earldom. Mummaṇi, the Śilāhāra chieftain of Sthānaka, gave his daughter to him in marriage along with heaps of gold.

Jayakēśī I had been a loyal vassal of Sōmēśvara I. He had helped the emperor in the battles against the Cōḷas and had won the title of "prājya-sāmrājya-vardhaka," the Augmentor of the Empire. He shifted his capital from Candrāpura to Goa. During the years of conflict between Sōmēśvara II and his brother Vikramāditya, when the latter prince proceeded towards Goa, Jayakēśi, instead of fighting, gave his daughter in marriage to Vikramāditya and won his friendship. The two next engaged the Āḷupas, the Pāṇḍyas, and the Cōḷas. Cōḷa Vīra-Rājēndra, however, gave his daughter to Vikramāditya. Apparently Jayakēśi was instrumental in bringing about friendship between the two and hence he won the title of "Rāyapitāmaha." In the final battle between Sōmēśvara and Vikramāditya, Jayakēśi helped Vikramāditya in getting him installed to the Cālukya throne. In the process, he defeated Kadamba Kīrtirāja (Kīrtivarma) of

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Banavāsi and Hānagal. Jayakēśi's elder daughter Maiḷaladēvī was married to Caulukya Karṇadēva of Gujarat. Jayakēśi had been helped by the Chāḍamma, the Arab head of the Muslim settlers in Goa, upon whom he had bequeathed some grants for the maintenance and repairs of mosques, etc. in the sea-port city which he had made his capital. Aṇilapura (Aḷnāvar) was his additional capital.

Jayakēśi was succeeded by his son Tribhuvanamalla Gūhalladēva III who had loyally served emperor Vikrāmāditya who gave, in C. A.D. 1104, his daughter Maiḷaladēvī by queen Malayamatī in marriage to Gūhalladēva's nephew, Jayakēśi II, who succeeded to the throne in A.D. 1125. Soon after Jayakēśi attempted to be independent but was defeated by the Sinda general Ācugi II acting on emperor's behalf. Jayakēśi, however, was reinstated (with some reduced territory), as he was the son-in-law of the emperor. In or before A.D. 1135 he had to face a severe defeat at the hands of Hoysaḷa Viṣṇuvardhana: however, with the help of Bhōja II, the Śilahāra chief of Kolhāpura, he regained his territory. By A.D. 1140 he was succeeded by his two sons, Śivacitta Perumāḍidēva and Viṣṇucitta Vijayāditya II who ruled jointly; his daughter Sāvitri had married Gaṅgidēva, son of Taila, probably of the line of the Kadambas of Hānagal. When Kalacuri Bijjala usurped the Cālukyan throne, these Kadamba chieftains, being loyal to Cālukya Jagadēkamalla II and Taila III, refused to acknowledge Bijjala; and in 1174, when Cālukya Sōmēśvara tried to regain the lost Cālukya fortunes, Perumāḍidēva supported him and gave him shelter in Goa from which he is reported to be ruling in 1186. Āhavamalla, the contemporary Kalacuri monarch, in revenge attacked the Kadamba principality. Also, Hoysaḷa Vīra Ballāḷa extracted tribute from Vijayāditya, though it does not seem that the Kadambas had suffered territorial losses on that account. In the late sixties, however, the Śilāhāra Mallikārjuna reasserted his authority on Kavaḍidvipa. But he lost his head during the second campaign on his kingdom by the Caulukya emperor Kumārapāla of Gujarat, taking advantage of which the Kadambas annexed the southern parts of the Śilāhāras. Jayakēśi III succeeded Permāḍi in 1187. He ruled for about 40 years; in the last decade of his rule his son Vajradēva was associated with governing. In 1225, Jayakēśi was vanquished in a fierce battle by Sēūṇa Siṅghaṇadēva and was succeeded by his younger son Tribhuvanamalladēva, in turn followed by Ṣaṣṭha III who ruled till 1260. That was the end of the Kadamba principality which had by then been weakened and seems to have fallen prey to the onslaughts of the Sēūṇas as well as of the Hoysaḷas.

The Kadambas were devout Śaivas. Their direct patronage through generous bequests, and the founding of the temples and possibly of monastic buildings, sometimes also providing endowments for their maintenance, as well by their officers and richer laity and by the religious dignitaries was the usual happening in their domains as anywhere else in Karnataka. The majority of the surviving temples and several of those mentioned in the inscriptions (but now no more extant) were Śaivaite in affiliation. Vaiṣṇavism apparently had played a subsidiary role. Jainism, however, is well represented in the inscriptional records and a few Jaina buildings and images have survived the inclement religious climate it had met with in the later part of the 12th century. Some of their particulars are as follows: According to an inscription of A.D. 1045 from Mugud, of the time of Mahāmaṇḍalēśvara Caṭṭayadēva of the Candrāpura branch, one Nārgāvuṇḍa Cāvuṇḍa made a bequest of land to the "Samyaktva-ratnākara-jinālaya" built by him in Mugunda-grāma; and his grandson, Mahāsāmanta Mārtaṇḍeyya, gifted a nāṭyaśālā or drama-theatre to the said temple built by his grandfather. In 1081, when the Kadamba chieftain of Goa, Gūhalladēva III, was ruling, Narasiṅgayya-seṭṭi gave a donation to the Jaina basadi of Aḷanāvar. An inscription of 1096 from Tumbadēvanhalli reports that Asavabbarasi, consort of Eṟeyaṅga II, a chief

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of a minor Kadamba noble family, founded a Jaina temple. According to an inscription from Artāl, in 1123, when the Kadamba Mahāmaṇḍalēśvara Tailapa (III) was governing the District, Bammi-seṭṭi founded a Jaina temple at Payiṭṭhaṇa. An inscription of 1125 from Tumbūru mentions two ministers of Mahāmaṇḍalēśvara Hākiballa of Banavāsi and Hānagal, by name Barmmacayya and Rācamalla who were brothers, built a basadi in Tammiyūru or Taṁbrapura when Kadamba Jayakēśi II of Goa was in governor's office. An inscription of A.D. 1130 from Sālūr records a donation made by Bhadrarāyi-seṭṭi to the Brahma-jinālaya at Sāliyūr. An epigraph from Guṇḍabaḷe records a gift made in A.D. 1142 to the temple of Pārśvanātha founded by Mācarasa, when Kadamba Mahāmaṇḍalēśvara Malladēva Śiśukali of the Goa house was in power. The Karagudari record of 1148 mentions the founding of the temple of Vijaya-Pārśvanātha in Karegudure by Ballisetti and of handing it over to the monk Nāgacandra when Tailapa (IV) was ruling parts of Hānuṁgala-500. In 1166, Kalidēva Seṭṭi of Pānthipura (Hānagal) founded a temple to caturviṁśati Jinas in Mantagi and gave it over to Nāgacandra Baṭṭāraka and made some endowments for its upkeep. Another inscriptional record of *c.* 1166 reports that the Kadamba chiefs Harekēsaridēva, Harikāntadēva, and Tōyimadēva made gifts to various Jaina basadis. (The record mentions Uppamiṭāycana-basadi of Baṅkāpura and Kontimahādēvīya-basadi.) An inscription of *c.* 1216-1218 from Managundi records a donation for renovation of the jinālaya at Maṇigundi when Kadamba chief Jayakēśi (III) and Vajradēva (both of Goa branch) were ruling the territory.

Architectural Features

There is no specific or independent Kadamba style of architecture. The Kadamba political power and their territorial domains fluctuated considerably till the end of the 11th century, particularly so for the Kadamba house that was connected with Banavāsi and Hānagal. The earliest buildings, as at Gōkāk, which perhaps were founded under the Kadamba administration, and which are of the last quarter of the tenth century, show derivative kinship to the late Rāṣṭrakūṭa buildings. The next example, from Koṇṇūr, is akin to the Cālukyan of the beginning of the 11th century. In the buildings that followed, there of course are a few idiomatic differences in terms of minor details which may be ascribed to differing guild traditions within the ambit of the general Karṇāṭan style under the Cālukyas of Kalyāṇa. Indeed, from now on there is no typicality nor any constancy of diagnostic features which would place a Kadamba building apart from the Cālukyan. The 12th and 13th century buildings at Hānagal and other places are in point of fact totally Cālukyan in look and detail, some carrying the late phase of the Cālukyan style right into the 13th century. The strong similarities, and minor divergencies (which in part may be ascribed to local peculiarities) in a few instances, between the Cālukyan and the Kadamba buildings, will become apparent from certain details in the descriptions to follow.

Gōkāk, North bank, Dattātrēya temple (Figs. 138, 139; Plates 644-646)

Gōkāk, Gōkāge of the inscription of A.D. 1047, possesses ancient temples on both northern and southern banks of the River Malaprabhā. The two groups were built to the east of the escarpment where the river debouches in a gorge to form the famous Gōkāk Falls. The temples on the northern bank are relatively earlier; those on the southern bank, except one, are of later founding. Originally, there were at least five temples in the north bank group, of which two remain in tolerably fair condition, the

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third has only an adhiṣṭhāna and a west wall's lower half left, while the existence once of a couple of other temples can be inferred from the surviving basal courses.

It is not clear who, when these temples were built, controlled Gōkāk, whether the Kadambas or some local dynasty such as the Raṭṭas of Kuhaṇḍimaṇḍala or Kuṇḍidēśa subordinate to the last Rāṣṭrakūṭa king or to Cālukya Taila II. Owing to the close proximity of the established Kadamba territories, Gōkāk has been included in this chapter under the assumption that it may have been ruled by the Kadambas of Banavāsi or perhaps of Goa, the future research may perhaps cast clearer light on the problem.

The Dattātrēya temple in the group of the north bank has a heavy dvitala vimāna (Plate 644) with some carving only in the prati-kaṇṭha mouldings of the two talas. The nāsīs of the bhadraśālās show figures, Dēvī at the west (Plate 645) and Vaiśravaṇa at the south side. The grīvā-śikhara are squat. The Kapōtabandha adhiṣṭhāna (Fig. 138) is of the early Karṇāṭan type noticeable at Aihoḷe and other places.

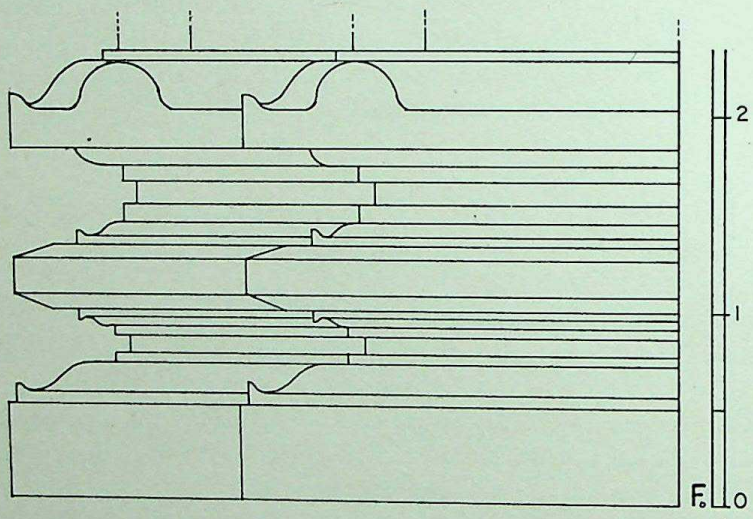

Fig. 138. Gōkāk. North bank, Dattātrēya temple, Kapōtabandha adhiṣṭhāna.

The original hall-walls have been largely replaced by modern construction and the nave-pillars are lost (Fig. 139). The antarāla pilasters are decorated Bhadraka. Their taraṅga-pōtikās show bhūta figures at their curved and rolled soffits. The lintel-soffit unconventionally shows Umā-Mahēśvara. An equally unusual depiction is encountered in the Samatala ceiling of the antarāla (Plate 646). In lieu of the Aṣṭa-Dikpālas in the surrounding boxes and Naṭēśa in the central quarters, it shows dancing Cāmuṇḍā in the central panel and the remaining six Mātṛkās with Gaṇēśa and Vīrabhadra arranged in the surrounding eight panels (Plate 646).

The ṣaṭśākhā doorframe of the garbhagṛha shows bāhya (padmapatra), mālā-, vallī-, stambha-, once more vallī-, and finally the ratnaśākhā. The pēdyāpiṇḍa displays Śaivaite pratihāras, Rati and Kāma, and female figures which may have included the riverine goddesses. (The whole doorframe has been thickly painted in primary oil colours.) The identity of the lalāṭa group of figures is unclear. A grāsapaṭṭī surmounts the top and still above is the kapōtapālī. The temple may have been dedicated to some

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Dēvī. On stylistic grounds it may date from some early year in the last quarter of the tenth century.

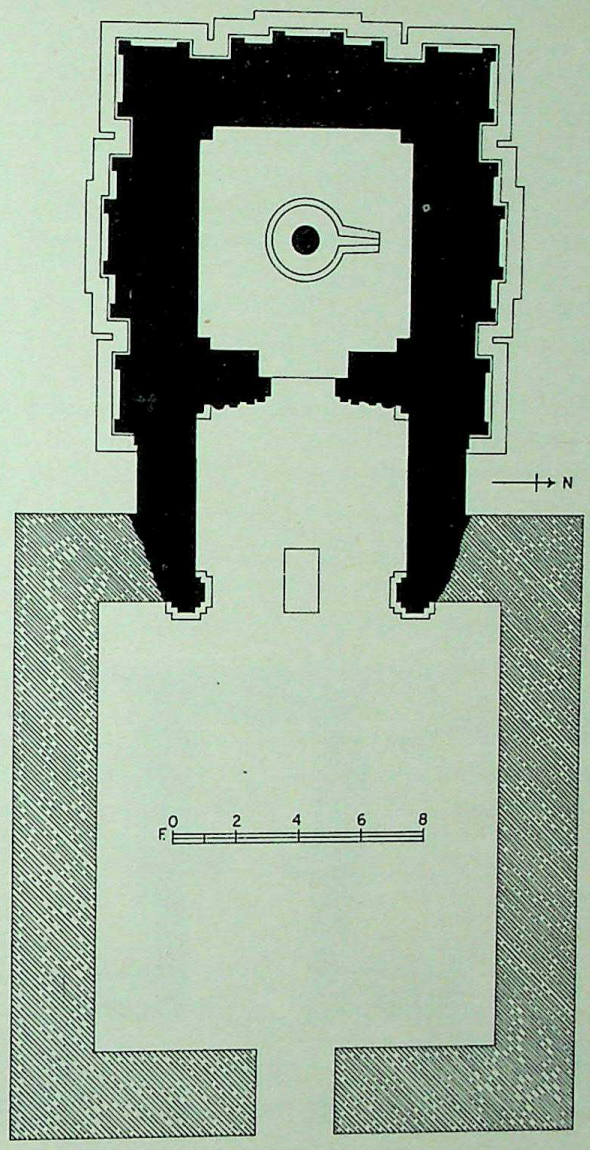

Fig. 139. Gōkāk. North bank, Dattātrēya temple, plan.

Gōkāk, North bank, Kāḍasiddhēśvara (Figs. 140, 141; Plates 647-651)

This is a triple shrine with the main shrine at the west end but the doorway of the shared maṇḍapa is located at the south, since the east end is occupied by the third shrine (Fig. 141). The adhiṣṭhāna for the entire building is plain Kapōtabandha (Fig. 140). The walls of the main dvitala shrine (Plate 647) has bhadra-facets staggered in such a way as to engulf what could have been a pratiratha, the walls thus producing an interesting, widely, though shallowly, bulging mass at the centre which progressively shrinks at the ends. This rippling is also reflected above in the prati-kaṇṭha and

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hāra which are partially decorated. The courses above the gṛhapiṇḍī of the second tala are lost. The śukanāsa-fronton has ornate but damaged mukhapaṭṭī; the figure of Naṭēśa in the gāḍha is likewise partly destroyed.

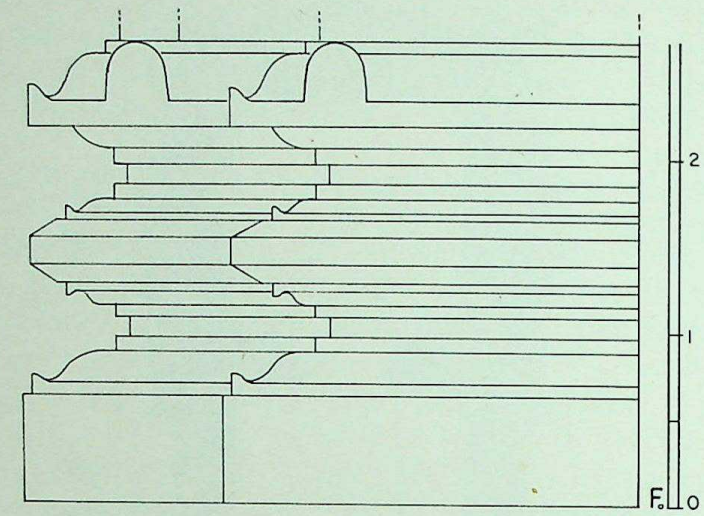

Fig. 140. Gōkāk. North bank, Kāḍasiddhēśvara temple, Kapōtabandha adhiṣṭhāna.

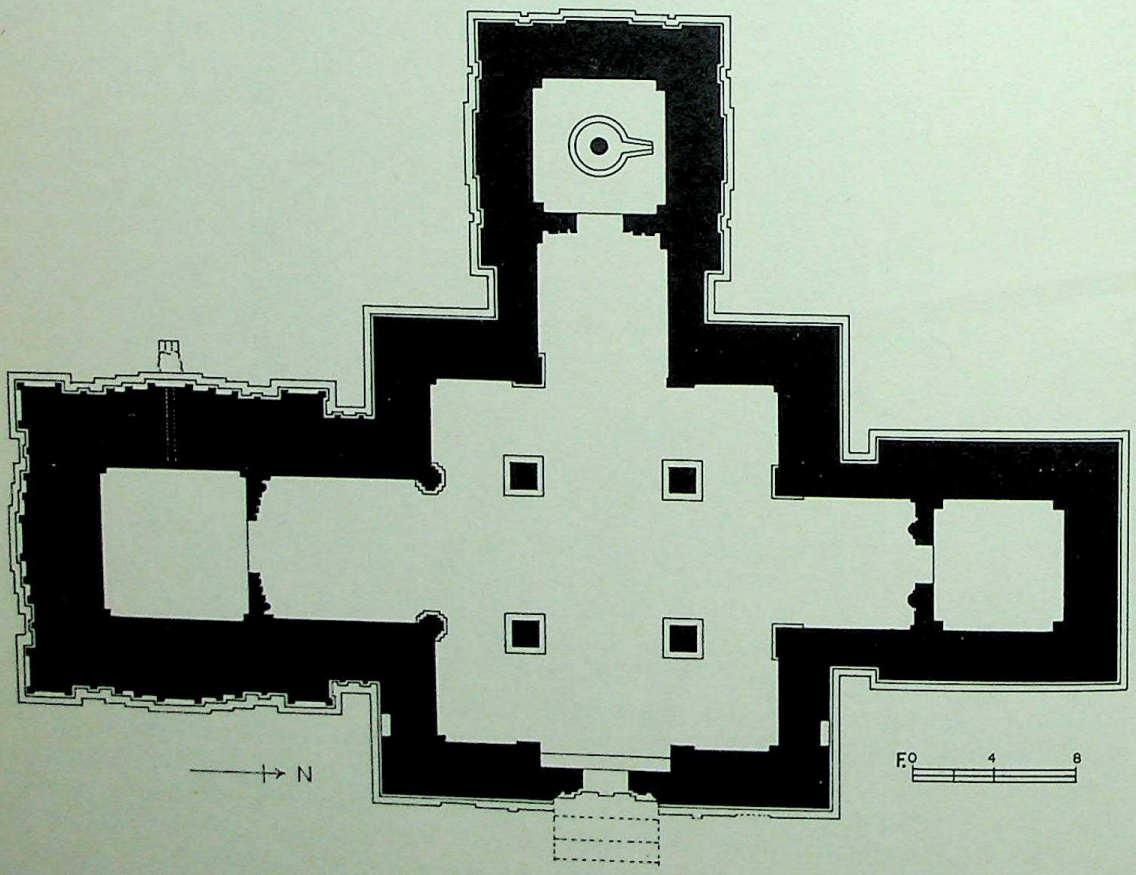

Fig. 141. Gōkāk. North bank, Kāḍasiddhēśvara temple, plan.

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The other two shrines (northern and eastern) are square with plain exterior showing full-blown lotuses and diamonds carved as a surface relief at the uppermost stone course (below the cornice level; Plate 648). Each has a Phaṁsanā superstructure with top courses damaged. As for the triple shrine's dedication, it is likely that Śiva (W), Viṣṇu (N), and Sūrya (E) were the occupants of the three sancta.

The nave of the gūḍhamaṇḍapa has four free-standing Citrakhaṇḍa pillars, all showing full repertoire of carving that derives from the late Rāṣṭrakūṭa milieu (Plate 649). The taraṅga-pōtikā brackets show kumāra or bhūta figures. The antarāla pillars of the western shrine are decorated Bhadraka. The antarāla-ceiling represents the Aṣṭa-Dikpāla type with a forceful depiction of Naṭēśa in the central compartment (Plate 650). (The figures, though vigorous, are a little folkish or provincial in feeling.)

The ṣaṭśākhā doorframe of the western shrine (Plate 651) displays ornamentation: bāhya or padmaśākhā (rather wide like in some late Rāṣṭrakūṭa examples), stambha-śākhā with central ghaṭapallava motif, rūpaśākhā, two consecutive vallī-śākhās, and finally the ratnaśākhā as āntaraśākhā. Three, sequentially superposed, lalāṭa-panels show Gaṇēśa, Vidyādhara-yugma(?), and Abhiṣēka-Lakṣmī.

The garbhagṛha of the western shrine as well as of the northern shrine has a Padmaśilā ceiling. Although the wall treatment of the shrine seems a little more advanced for its age, an overall estimate can still favour an early date — say c. A.D. 980-990 — for the building and thus later only by a few years than the neighbouring Dattātrēya temple.

Gōkāk, South bank, temple 1 (Figs. 142, 143; Plates 652, 653)

In the south bank group this temple stands close to, and southeast of the main (but late) Mahāliṅgēśvara temple. The aṅga-divisions not only of the vimāna but also of the kapilī-walls have been laid along the same mānasūtra (Fig. 143). Each aṅga has its own sham dēvakōṣṭha of the same form with the pediment-mass left unworked. Sham, but rather shallow, niches also appear in the salilāntara-depressions (Plate 652). The wall-shafts show the mālāsthāna-band, a symptomatic evidence of the persistence of

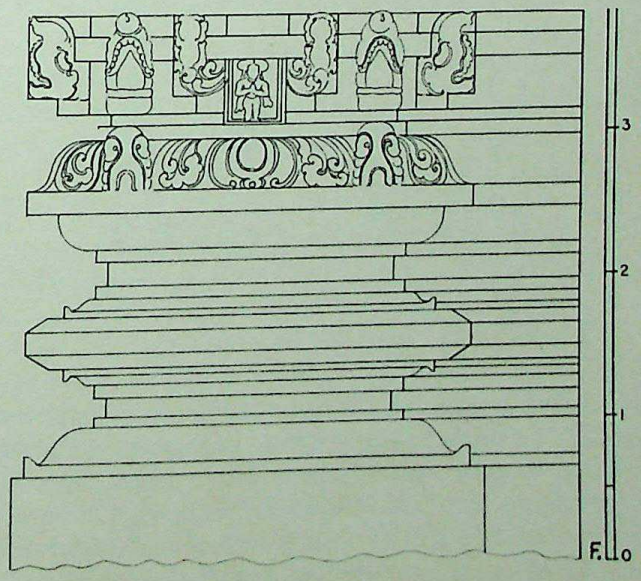

Fig. 142. Gōkāk. South bank, temple 1, vimāna, Kapōtabandha adhiṣṭhāna.

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the tradition of the late Rāṣṭrakūṭa period. The Kapōtabandha adhiṣṭhāna (Fig. 142) has tripaṭṭa-kumuda and a fair size nakrapaṭṭikā showing a paneled figure each set betwixt two makara-monsters (Plate 653) as in some late tenth and very early 11th century temples in the Cālukyan heartland and beyond in the Teliṅgāṇa country.

The original wall of the gūḍhamaṇḍapa, except for its plain Mañcabandha adhiṣṭhāna, had been in recent times completely replaced. The interior, much overlaid with lime coating, however, shows four Brahmakānta pillars in the central vessel with carved belts in low relief, the laśuna being either square or round in the fashion of the

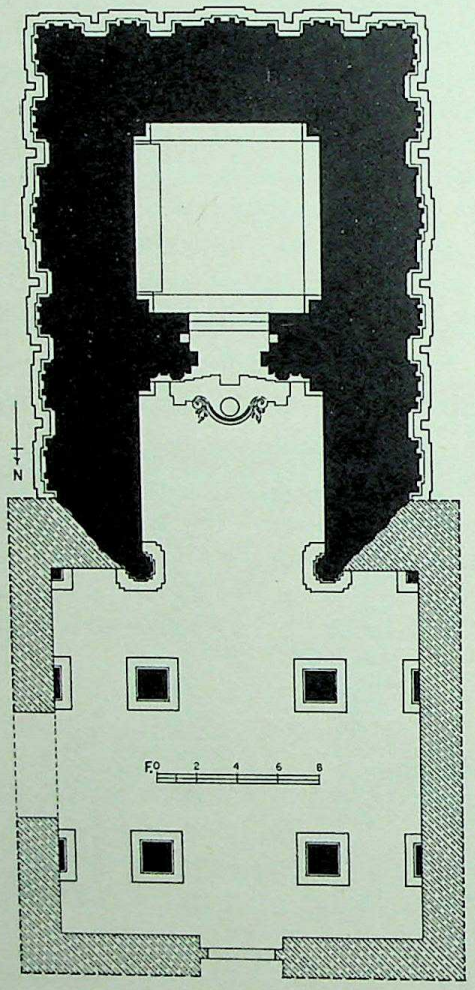

Fig. 143. Gōkāk. South bank, temple 1, plan.

Rāṣṭrakūṭa times. The catuḥśākhā doorframe of the garbhagṛha shows vallī-, stambha-, vallī-, and ratnaśākhā. The Śaṅkhāvarta type of moonstone at the threshold has in the central region a prettily done semicircular single-coursed padmapīṭha. The door-lintel has three building-models with Phaṁsanā-roofs of the early type. The suave figures at the śākhā-bottom have the late tenth-century look. The temple may date from *c.* the last quarter of the tenth century. A broken and partly weather-worn but early-looking image of Āditya that stands in the precincts may have belonged to this temple.

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Koṇṇūr, Jaina temple (Plate 654)

The vimāna in this ancient village, Koṇḍanūr, has clearly differentiated karṇa, pratiratha, and prominently projecting bhadra with two very minor pairs of upabhadras. The Kapōtabandha adhiṣṭhāna here resembles that at the Jina Candraprabha temple at Aihoḷe (Fig. 22b; Plates 44-46). The sham dēvakōṣṭhas occur at the karṇas and the subhadras. They have older type of Drāviḍa-kūṭa above and small, standing Jina images and sitting figures of Sarvānubhūti at the niche bottoms. The kūṭastambhas between the niches have a strange sort of elongated and distorted Latina-kūṭas. The hall has been thoroughly renovated. Two inscriptions of Vikramāditya's time, one dated to A.D. 1121 and the other to A.D. 1087, are connected with this temple. This earlier inscription reports the building of a Jaina temple in Koṇḍanūru in that date by Nidhiyama-gāmaṇḍa when the (Raṭṭa) chief Sēna was the Mahāmaṇḍalēśvara of that area. The building, however, may date still earlier, from C. A.D. 1000, as judged by its style, in which case the inscription may refer to some other temple in the vicinity.

Tambūr, Uttara-kumāra guḍi (Plates 655, 656)

The square sanctuary with straight blank walls supported on the Kapōtabandha adhiṣṭhāna has a Phaṁsanā roof whose uppermost tiers along with the śikhara and the stūpī have disappeared. The antarāla has a pair of uncarved slender Citrakhaṇḍa pillars having ringed shafts as at some Nāgai group of temples. The sanctum's doorway shows śākhā-vibhakti but is not decorated. Stylistically, the temple may belong to the fifties of the 11th century.

Kuppaṭūr, Pārśvanātha temple (Plates 657-659)

The temple was founded by Māḷaladēvī, the chief consort of the Kadamba baron Kīrtidēva, in A.D. 1075 and was given over to the pontiff Padmanandi of Koṇḍakundānvaya. It is called "Brahma-jinālaya" in the foundation inscription.

The featureless exterior of this north-facing rectangular hall-like shrine had been in the past damaged from within. Its unpolished Śrīkāra pillars (Plate 657) resemble those in the hall of the twin temple at Sūḍi (C. A.D. 1055-1060) (Plate 102). The collapsed Samatala ceiling-slab shows an exceptionally well-delineated, vibrant, lively, and silky looking pūrṇa-kamala or full-blown lotus (Plate 658). The sanctuary's cult image had been dethroned, and some years ago was lying in the collapsed débris in front of the dug out pit (Plate 659). The image is a good example of the period art, indeed a dignified figure bearing calm expression.

Gaḷaganātha, Gaḷagēśvara temple (Fig. 144; Plates 660-671)

The Gaḷagēśvara temple on the west bank of River Tuṅgabhadrā is a pretty large building which, if it had been founded in Jayasiṁha's time (according to an undated record of his reign associated with the temple), that could only have been in the ruler's last years. The next early record is dated 1055-1056; it invokes the imperial authority of Trailōkyamalla (Sōmēśvara I) and the present building could as well be of his period — both the inscriptions also refer to the Kadamba nobles as regional governors — in which event an earlier building may have existed in Jayasiṁha's time and rebuilt on a larger scale in a more advanced style early in Sōmēśvara's times. (There is of course no direct or decisive evidence to that effect.)

Above the temple's Mañcabhadra upapīṭha the lower parts of the vimāna-wall and the kapilī (Plate 660) remain concealed under a sort of systematically done stepped revetment (removed in the plan, Fig. 144). The revetment apparently had to be

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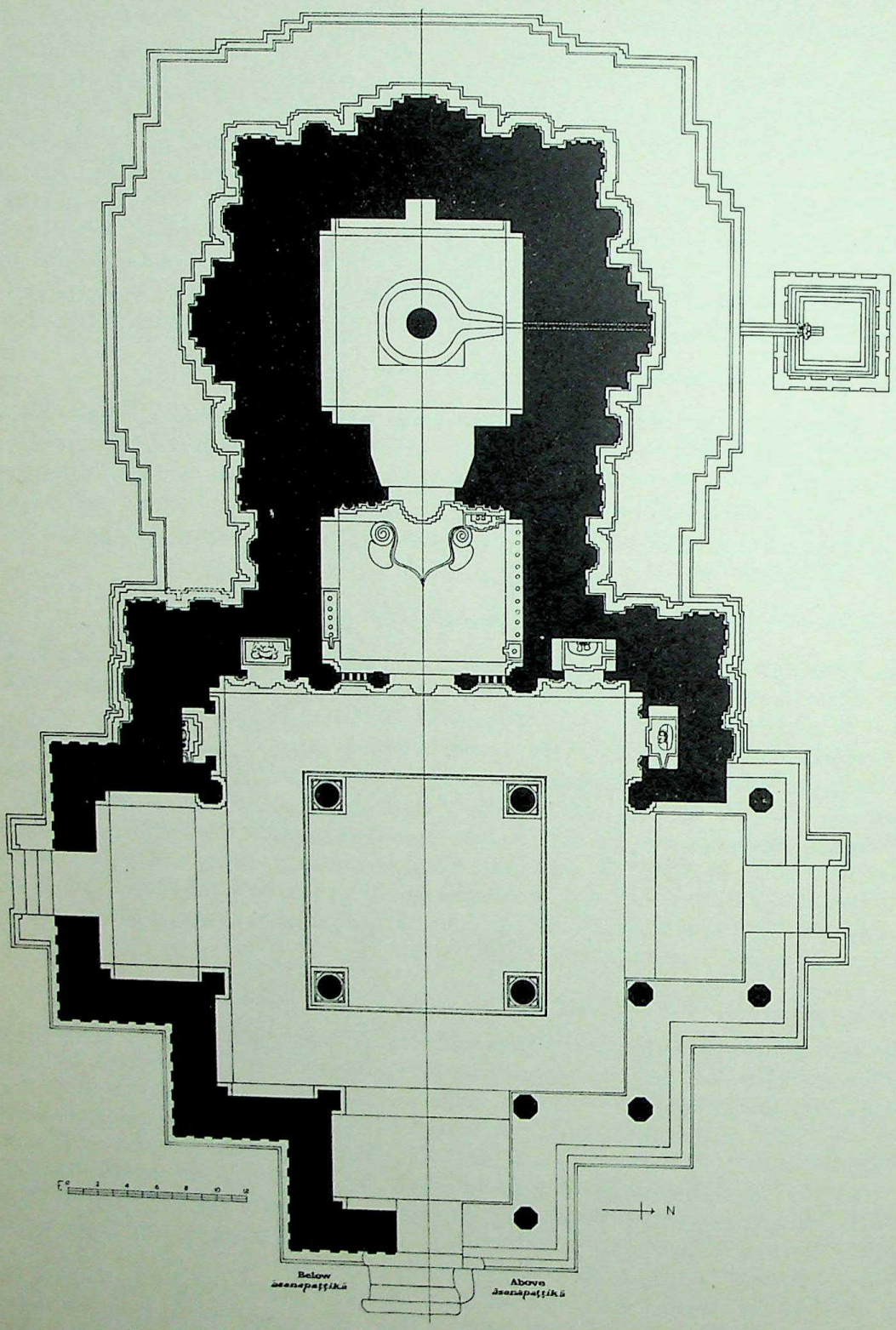

Fig. 144. Gaḷaganātha. Gaḷagēśvara temple, plan. (After H. Cousens.)

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provided soon after the temple's construction, probably as a safeguard against the possibility of the buckling of its walls, averting thus the threatened collapse of the superstructure. From the study of the gūḍhamaṇḍapa wall and whatever is visible of the vimāna-wall, it seems to have very tall, elegant, and highly effective sham adorer-niches (with Vēsara tops) at the karṇas and the bhadras — those at the bhadra being a little larger — and wall-shafts alone at the pratiratha-parts. The bhadra has a balanced dala-vibhakti of subhadra and upabhadra. The salilāntaras show kūṭastambhas with enrichment of the tōraṇa around their kūṭa part. The adhiṣṭhāna of the vimāna (as well as of the gūḍhamaṇḍapa here) is what is proper for a raṅgamaṇḍapa, or which is how that manner of planning usually figures in most temples of the subsequent period, in all Karṇāṭa, having a similar context.

The superstructure of the vimāna is catustala (Plate 660), with figures of divinities such as Vaiśravaṇa appearing in the ardhārikā-region at the kūṭas. There is otherwise no decoration. The śikhara, which in contours is a little more fluid than known at this date, has its phālanā-faces enriched with surface-carving. Indeed, here is a beginning of what will become a regular or more frequent feature in the later instances, with even greater insistence particularly in the Hoysaḷa buildings. The śukanāsa has been extended fully to cover the kapilī and its height is coeval with the third tala of the vimāna.

The kapilī-pilasters have been delicately chased with embossed reliefs, as in the metropolitan style (Trend "B") of the Sōmēśvara's times; those on the raṅgamaṇḍapa's rear walls lack this particular refined adornment.

The raṅgamaṇḍapa exterior is uninhibitively half exposed at its front. The elevation of its moderately decorated but otherwise beautifully articulated rear wall-planes are noteworthy (Plate 661). The tall, elegantly slender, false-bedded shafts show subtle embossed carving of the kind also noticeable on the pillars of the Yellamma temple in Bādāmi (Plate 205). The vimāna's long makara-praṇāla (Plate 662) is notable for its individuality.

The raṅgamaṇḍapa has three openings with porches, the eastern more damaged than the rest. The porches have been provided with plain rājasēna, vēdī with Nāgara śikhara-tops — a type that enjoyed considerable favour in the next century — and a plain kakṣāsana. Inside the hall, the two types of pillars, the Śrīkāra and the Citra-khaṇḍa (Plates 663, 664), though slender than usual, are archaic in form and continue the decorative style of some of the examples of the preceding decades. The antarāla has flanking jāla-screen without an ornamental overlay. A watchful Nandi with glittering eyes sits on the floor of the hall (Plate 665).

Several old images — of Viṣṇu, Gaṇēśa, Sūrya, enthroned Sarasvatī with cāmara-bearing ladies, etc. — some in style not later than the mid 11th century (Plates 666-669), also an ornate Viṣṇu and a Sūrya, both with rich handsome pearl-cable tōraṇa, of about A.D. 1075 (Plates 670, 671), are in the same assemblage in the raṅga-maṇḍapa. Several of these apparently had been carved contemporaneously and placed in the hall soon after the construction and consecration of the liṅga. A few of them perhaps may have been brought from other buildings in the village, now disappeared, and a couple of them may have been done and placed a few decades after the temple's founding. All of them have an authentic look of antiquity, but stylistically they also seem provincial.

Bāḷambīḍu, temple 1 (Fig. 145; Plates 672, 673)

The vimāna (Plate 672) has no superstructure. The karṇas and bhadras have false niches with Vēsara crowns except for the western bhadra which has a Latina śikhara.

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The salilāntaras everywhere have kūṭastambhas with Drāviḍa tops but without the usual tōraṇa-surround. The rear walls of the raṅgamaṇḍapa continues the scheme including the presence of the Bhadraka pilasters (as at the kapilī-walls). In one instance, however, a niche shows the Phaṁsanā mode as its kūṭa top. The raṅgamaṇḍapa wallings have largely disappeared (Fig. 145). Inside are four plain Śrīkāra pillars (Plate 673) of the type characteristically met with in the fifties and sixties of the 11th century

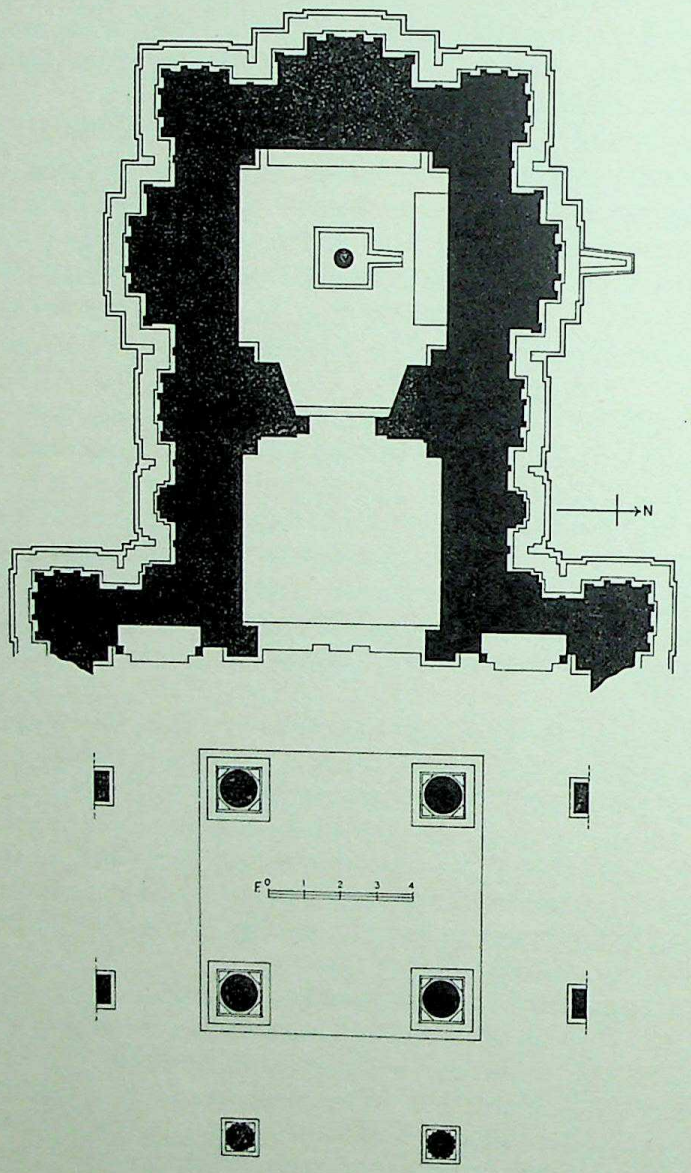

Fig. 145. Bāḷambīḍu. Temple 1, plan.

but these, in reality, may be a little later. The intended dwarf columns at the periphery were of the fluted type. A crudely done doorway has been provided at the south side. The plain antarāla-jāla has been crowned with a makara-tōraṇa sheltering Tripuruṣa figures. Plain niches flank the antarāla. The Nandi figure in the hall is small with quasi-geometric contours and wooden in look but seems early. So is the slab bearing

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the Sapta-Mātṛkās with Vīrabhadra and Gaṇapati. Altogether it is not a remarkable building.

Bāḷambīḍu, temple 2, Kalmēśvara (Fig. 146; Plates 674, 675)

The dvitala vimāna with its superstructure as well as the gūḍhamaṇḍapa shows aṅga-vibhakti (Fig. 146) but absolutely no ornamentation (Plate 674). Inside the hall are four polished and decorated Śrīkāra pillars (Plate 675) and a good, not too small, figure of Nandi. Above the antarāla-jāla is the makara-tōraṇa with Tripuruṣa figures as

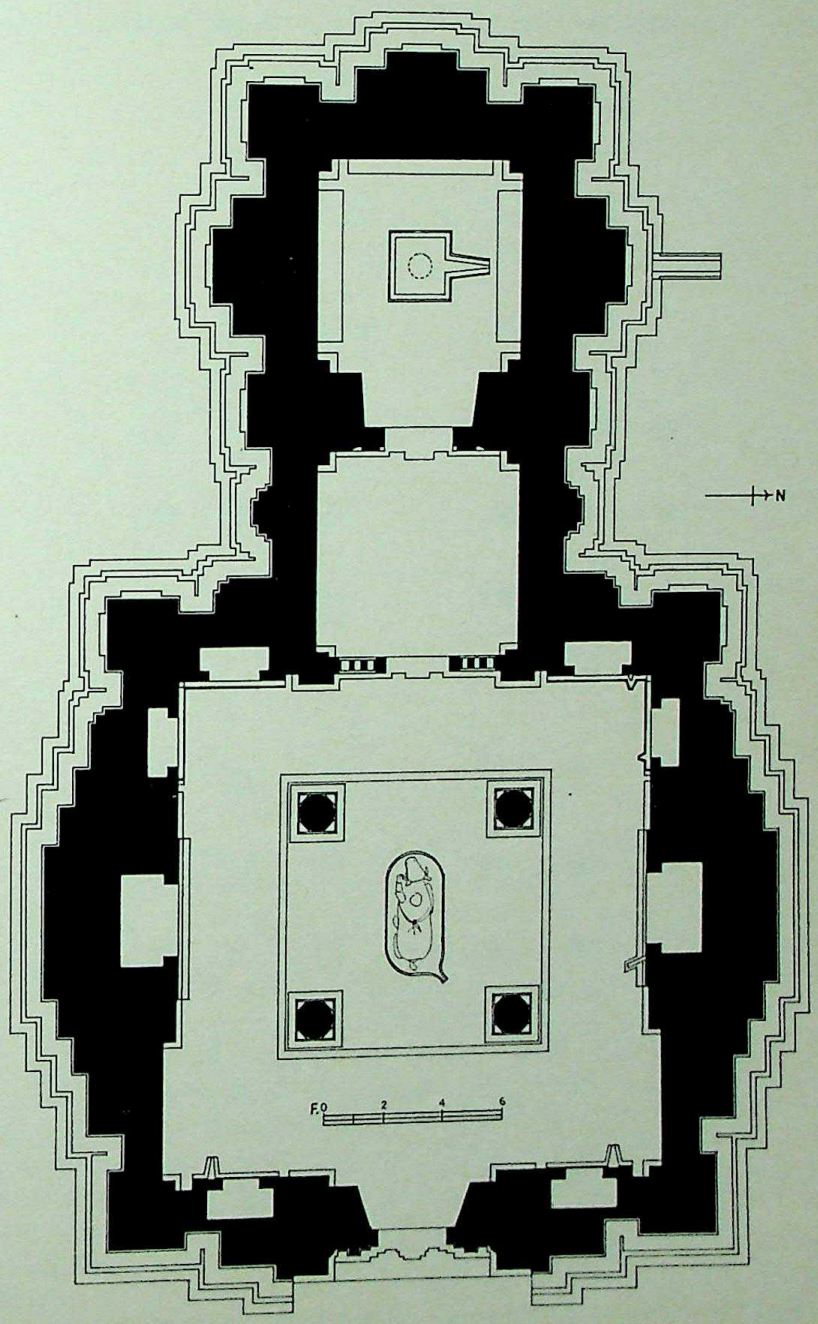

Fig. 146. Bāḷambīḍu. Temple 2 (Kalmēśvara), plan.

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in the preceding temple. One of the two available inscriptions, dated 1117, refers to Grāmēśvara (now Rāmēśvara), the second to Brahmēśvara attached to the Cikkēśvara. Also an inscription of A.D. 1122 takes note of the founding of a temple by Mahāprabhu Bamma Gāvuṇḍa in "Ballāraviḍu" when the Kadamba Mahāmaṇḍalēśvara Tailaḥdēva was ruling. If this Temple 2 is implied in the inscription's text, the upper limit of the building's date may be A.D. 1122; but it seems somewhat earlier.

Banavāsi, Madhukēśvara temple complex, Madhukēśvara temple (Figs. 147, 148; Plates 676-687)

At some point in time after the disappearance of the Āḷupas (in whose times the main

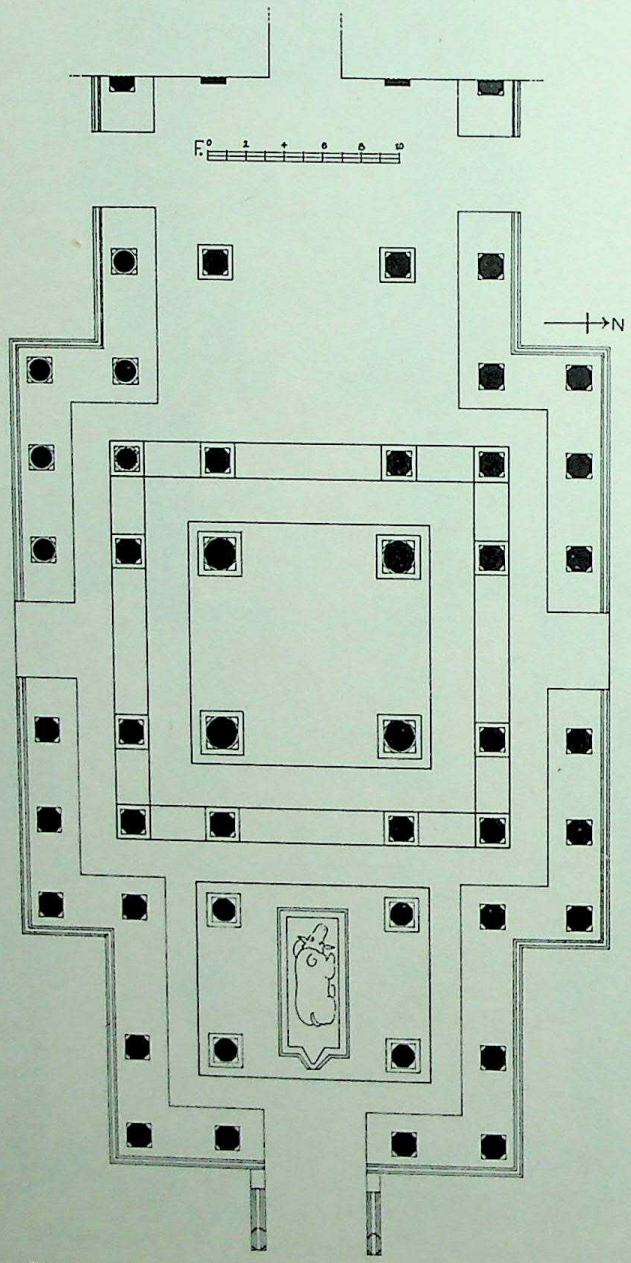

Fig. 147. Banavāsi. Madhukēśvara temple complex, Madhukēśvara temple, raṅgamaṇḍapa, plan.

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sanctuary of Madhukēśvara was founded), the Kadambas returned to their ancient capital as governors of their Cālukya overlords. However, the architectural additions to that ancient temple apparently had been made only in the last quarter of the 11th century, perhaps by royalty or nobility who added a fine raṅgamaṇḍapa to the main temple and constructed a prākāra-wall with a dvāramaṇḍapa each at the eastern and northern entry, and a tall Nandi-stambha in front of the temple's new hall. (It is not unlikely that either Śāntivarma or his son and successor Taila III added this hall.)

The hall's central part is basically square with extensions on the east and west which makes it some 30 ft. wide and 51 ft. long (Fig. 147). The śālā-raṅgabhūmikā

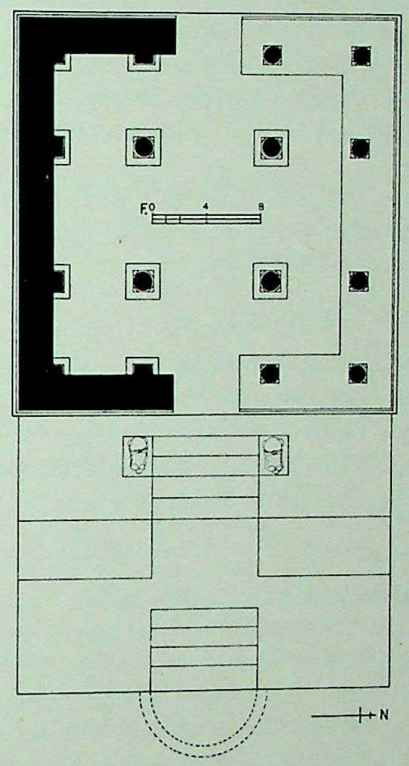

Fig. 148. Banavāsi. Madhukēśvara temple complex, Madhukēśvara temple, eastern dvāramaṇḍapa, plan.

supports four highly finished, richly decorated, and glittering Śrīkāra pillars (Plate 676). This group is surrounded by 12 pillars — Indrakānta (at the rear corners) and Viṣṇukānta in two varieties, one with and the other without the inverted bell-member (Plate 677). The peculiarity of these Viṣṇukānta pillars is that they possess, as do some vimāna, kapilī, and closed hall wall-pilasters, zones showing the typical Cālukya embossed motifs not so far met with in the temple halls of other sites in Karnataka. The dwarf pillars on the parapet largely follow the shapes of the free-standing 16 pillars. A large, quiet-looking, but powerful Nandi showing an expression of surprise sits in the forequadrant of the hall (Plate 678).

The exterior of the hall consists of the Mañcabandha adhiṣṭhāna having a unique decoration of the sitted Nandi figures alternating with liṅga-pīṭhikā motifs, both in flat relief and set, curiously, in the Saracenic-looking arches; the floral and figural work on the kakṣāsana is not very striking. (These members have a look of the Vijayanagar

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period.) The hastihasta-stair, however, is notable for its massive faceted trunks and their graceful flow ending in a noble lotus bud (Plate 679).

The eastern dvāramaṇḍapa (Fig. 148) is a well-proportioned structure set on a Mañcabandha adhiṣṭhāna showing paneled diamonds in the kaṇṭha (Plate 680). The stairway is flanked above by a pair of richly bedecked and well-carved hastinī figures (Plates 681, 682). Inside this entry-hall are four Śrīkāra pillars at the nave and fluted but also belted dwarf pillars along the parapet (Plate 683). At some point a divider-wall with a door had been inserted (omitted in the plan) across the nave (Plate 684). The northern gateway resembles the eastern with very small differences for the plan; here, too, a dividing wall has been introduced; it is filled with grilles laid across the front pair of its Śrīkāra pillars (Plate 685).

A double shrine with plain slab walls and Phaṁsanā superstructures abuts the rear part of the raṅgamaṇḍapa at the south side. It is of no consequence. A shrine to Pārvatī with its own halls laid obliquely to the main shrine of Madhukēśvara (Cousens Plate CXXXIX) has Śrīkāra pillars of its closed hall with interestingly carved details (Plates 686, 687).

The Nandi-stambha is a slender tall pillar with faceted zones along its shafts. Stylistically, it resembles the Garuḍa-Bhēruṇḍa column at Baḷḷigāmve (Cousens Fig. 41).

Banavāsi, Kaḷambīśvara (not illustrated)

The severely treated sanctum is made of projecting slabs which act as plain bhadra and karṇa. The superstructure is a seven-tiered Phaṁsanā. Temples allied in look also exist at Kōḍikop, Yeḷavaṭṭi, Halasi, Tālagunda, and Kaḍrōḷi. (The prevalence of this form in the Kadamba region had led Gravely and Ramachandran to term, what is called in the Vāstuśāstras "Phāṁsanā," as "Kadamba-Nāgara".)

Haḷe-Banavāsi, Ādi-Madhukēśvara (Plates 688, 689)

The temple is situated outside the southern outskirts of the town amid fields. It stands on an unadorned Mañcabhadra platform. The building is a plain garbhagṛha formed by slabs held between corner pilasters and with Phaṁsanā roof; it has a square raṅgamaṇḍapa (Plate 688). The hall's ten peripheral dwarf columns are in general of the compound cylindrical type, met with in the tenth and early 11th century. The central four free-standing Śrīkāra pillars are polished and display sparkling jewel-band carving (Plate 689). Since their brackets are of the crude old type, it seems that these pillars replaced the original (that possibly were in ordinary stone) in early 12th century when the constructions such as the Amman shrine were under way at the Madhukēśvara temple in the town.

Hānagal, Fort, Bilēśvara temple (Plates 690, 691)

In the ancient and largely destroyed fort stands this neat-looking but partly ruined Śiva temple. The vimāna has the customary Vēsara-kūṭa topped shallow niches at the bhadra and at the karṇas, and the tōraṇānvita kūṭastambhas occur in the recesses (Plate 690). The hall has completely disappeared. The damaged pañcaśākhā doorframe had no stambhaśākhā (Plate 691). Those that occur are the bāhyaśākhā showing what might be "kalpadruma" or wish-fulfilling tree; after this comes the vyālaśākhā where a variety of vyāla figures are inserted in the loops of the curling creeper; then comes the mithunaśākhā showing various divinity couples in the climber-loops, next the nāgaśākhā showing nāgas with nāginīs in half human form, and finally the ratnaśākhā. The collapsed door-lintel has a large central block prominently displaying Abhiṣēka-

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Lakṣmī. At the lintel's minor uttara or tantraka part is the mālā design showing pearl festoons, a survival of the convention in "Trend B" of the Cālukyan domains. At the pēdyās are the figures like Rati and Kāma, Dakṣa, etc. The doorframe, like the vimāna, shows the late 11th century features.

Hānagal, temple near Śāstrī-kuṇḍa (Plate 692)

The only interesting part is the ṣaṭśākhā doorframe of some large temple rebuilt around what seems a later doorway whose carver may have been a very late medieval carpenter. The door's original lintel is missing. The śākhās are bāhya bearing kalpadruma, then khalva as padma, next the vyālaśākhā (right jamb also showing, first, figures of nāgas and nāginīs in part human form), stambhaśākhā with three zones of fluted sections and ghaṭapallava above, next peopled scroll, and finally the ratnaśākhā. In its generalities this doorframe resembles that of the Bilēśvara temple (Plate 692) (except for the absence here of the stambhaśākhā) and may be of the same date, namely late 11th century.

Nīralagi, Siddharāmēśvara temple (Fig. 149; Plates 693-697)

This temple of Nīralagi, old Neṟaḷage, is oriented toward north; this, together with the makara-tōraṇa on the lintel (supported by two Śrīkāra posts) in the antarāla showing in the centre a figure of dancing Vāsudēva or Viṣṇu, had led Cousens to suggest the dedication of the temple originally to Viṣṇu. Also, the three bhadra-khattakas of the vimāna seemingly had been deliberately smashed for viping out the traces of the deities that would have suggested the pantheon, and hence the sect, to which the temple belonged. The change in the cult image may perhaps have occurred after the Vīraśaiva uprising and appropriation of the temple, or some local event of historical significance in the 12th century about which no information is today available.

The tritala vimāna is largely intact up to the śikhara (Plate 693). The karṇas with the customary sham-niches topped by Vēsara-kūṭas (the gūḍhamaṇḍapa walls additionally showing a Nāgara instance as well), the pratirathas displaying the Bhadraka wall-pilasters and the kūṭastambhas in the salilāntara-recesses showing Drāviḍa forms with the tōraṇa about the top portion are the normal features of an average building in northern Karṇāṭa style in that period. As for the superstructure, everything else is normal except for the presence of a ghaṇṭākūṭa (occurring at each floor) above the pratirathas. The vimāna's makara-praṇāla set in the east wall is a fine example of that device.

The closed hall (Fig. 149) has entryways at the east and west (but not at north which is a blind wall), both opened into side-porches, now gone. A fine hastihasta-stairway (of Banavāsi type) along with the adhiṣṭhāna of the porch has survived at the eastern entry point (Plate 694). Inside are the usual four, beautifully ornamented and polished Śrīkāra pillars (Plate 695). They support a lantern ceiling with a lotus carved on each triangle and a large fully spread śatadala-kamala of good workmanship in the central depression (Plate 696). The antarāla-tōraṇa is a fairly good piece of its class (Plate 697). The pañcaśākhā doorframes of the two gūḍhamaṇḍapa entrances and that of the garbhagṛha are more or less identical, the geometricized ratnaśākhā in each case, for its details, has been charmingly rendered.

The general style of carving including that of the doorframe figures would warrant a date in the earlier part of the 12th century.

Hānagal, Tārakēśvara temple (Fig. 150; Plates 698-706)

The Tārakēśvara is the largest, and in some ways the best of the extant temples in this

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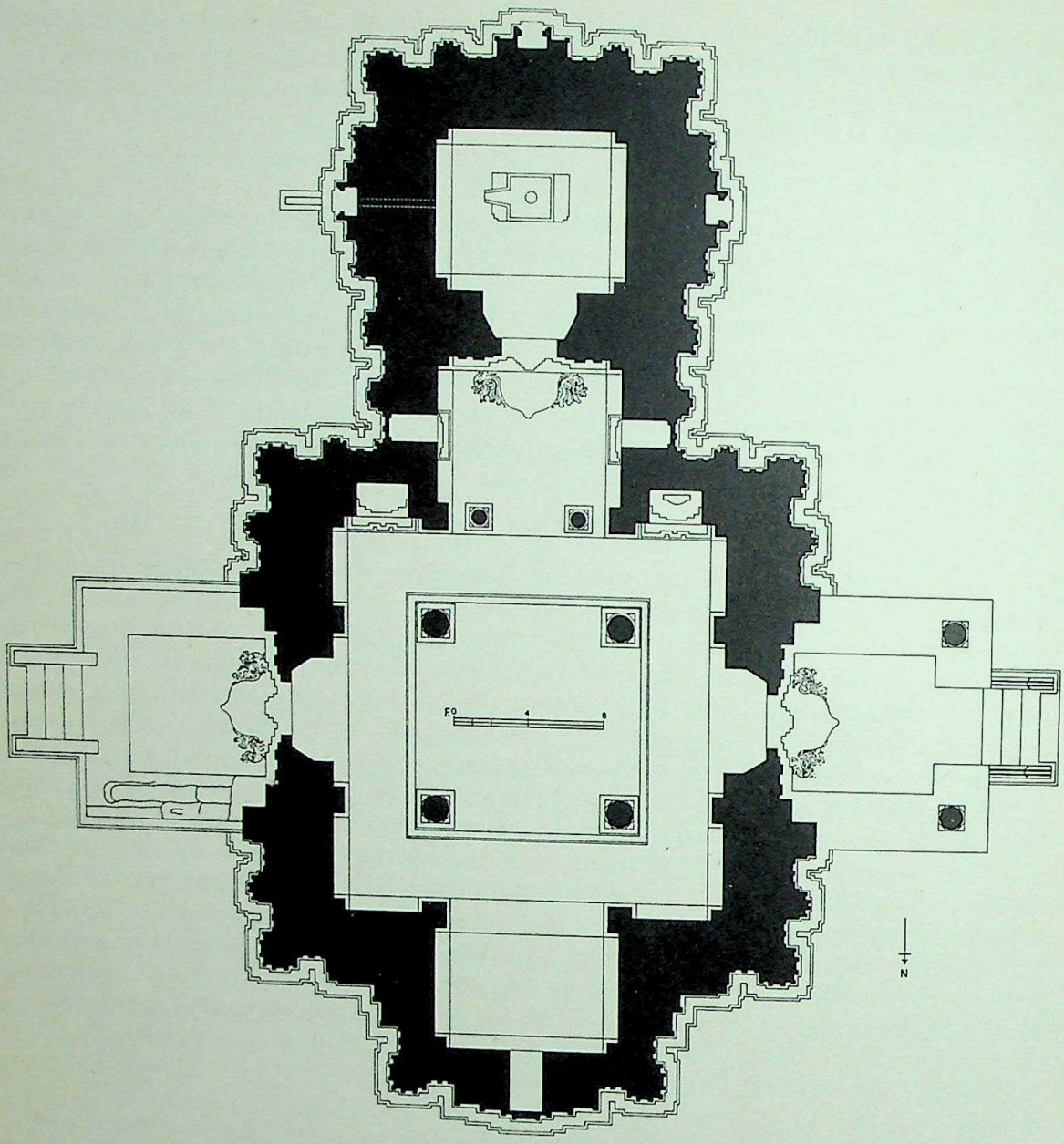

Fig. 149. Nīralagi. Siddharāmēśvara, plan. (After H. Cousens.)

important town of the Kadamba princes as well as in their entire domains. The temple plan first of all includes the east-facing large catustala vimāna (whose śikhara has been in part damaged) and a gūḍhamaṇḍapa with three large porches at the three cardinal directions. The catustala vimāna (Plate 698) is *c.* 26 ft. wide, the closed hall is *c.* 54 ft. across its lateral porches. Next, to the east porch of this hall, is conjoined a large raṅgamaṇḍapa with fine pillars, attached to its east front is a semi-open Nandi-maṇḍapa (Fig. 150). The vimāna's bhadras show tall khattakas crowned with models of a complete Vēsara vimāna. The karṇas have the customary sham-niches with Vēsara tops (Plate 698), the pratirathas display well cut Bhadraka wall-pilasters and the salilāntaras have kūṭastambhas bearing Drāviḍa, Nāgara, and quasi-Bhūmija super-structural models with, in some cases, an elaborate tōraṇa-surround above (Plates 699,

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700). The kapilī possesses a wall-pilaster, the flanking depressions contain, as before, the kūṭastambhas with their tōraṇas.

The gūḍhamaṇḍapa wall, as at the vimāna, has karṇas with sham-niches, the pratirathas and pratikarṇas have been suggested by Bhadraka wall-pilasters. At the bhadra-points are articulated the pārśvacatuṣkī-porches with fully moulded and decorated vēdikā-āsanapaṭṭa-kakṣāsana walling (like in the porches of a raṅgamaṇḍapa.) The dwarf Citrakhaṇḍa pillars possess round laśuna and carved belts below the cube, their general form and decoration somewhat resemble those in the Baṅkāpura temple's closed hall's porches (Plates 423, 424). The east wall of the gūḍhamaṇḍapa here shows some exceptionally good temple models, particularly those of the Anēkāṇḍaka type, which have been most convincingly rendered (Plate 701). And the brackets of the wall-shafts exhibit pairs of vyāla or lion figure. Inside the closed hall are the usual four pillars at the śālā-nave and the ornamented doorframe.

But it is the interior of the great raṅgamaṇḍapa that, for its elaborate and imposing karōṭaka-dome, spanning some 20 ft. across, arrests the greatest attention. The four widely spaced pillars at the śālā, which support the great cusped-and-coffered ceiling, are the usual highly polished and decorated Śrīkāra pillars: however, for distributing the huge superincumbent load, a pair of thin pillars with four faceted zones above the plain jaṅghā has been inserted as props to the lintels between each pair of the Śrīkāra pillars (Fig. 150; Plate 703). The central ceiling (Plate 705), the largest in Karnataka, is of the Sabhā-padma-mandāraka class. Its supporting beams show figures of the eight Regents of the Compass Points at the joints. The domical ceiling proper begins with a single gajatālu course followed by five kōla courses in receding sequence. Projecting downwards from the central region is a huge and highly impressive five-foot lambana-pendent made up first of the two strata of the Utkṣipta-lūmās — the outer circle consisting of lūmās of larger size — and next comes the massive central padmakēsara or stamenal tube with circlets of tiny kōlas spaced at intervals (Plate 705; also Cousens Plate XC). The dwarf pillars above the āsanapaṭṭa of this hall are the same type as of the closed hall's porches, but with lesser decorative enrichment (Plate 704). The free-standing columns in the hall number 28 and those above the vēdī-dado also 28, totalling thus to 56. The hall is about 64 ft. across its north-south axis. A much reduced version of the central ceiling, as Padmanābha type, occurs at the eastern porch (Plate 706). The exterior of the raṅgamaṇḍapa (Plate 702) depicts the features and the conventions of the great halls at Baṅkāpura, Kundgōḷ, and allied examples.

An inscription of A.D. 1180 of the time of Vīra Sōyidēva calls the temple Amarēśvara. It is not a foundation inscription; stylistically the building can be earlier by a few years. It evidently has a pretension of a royal foundation.

Hānagal, Fort, Jaina temple (Figs. 151, 152; Plates 707-713)

Amid the ruined buildings in the fort, this one is relatively better preserved (Fig. 152; Plate 707). Its vimāna has been without the superstructure; however, its elevational aspect betrays some unique features. The general Kapōtabandha adhiṣṭhāna has carved paṭṭikās above and below the karṇaka (Fig. 151). The wall shows karṇa without a sham-niche, the bhadra has a pair of upabhadras, the wide subhadra-face shows a large, elaborately detailed, and attractive model, most unusually, of a raṅgamaṇḍapa with a complex, storied, and turreted Phāṁsanā roofing (Plate 708). The resonant tōraṇa, which surrounds the model's roof, has been carved with consummate skill. At the kapilī, instead of the usual tall wall-pilaster, is shown a wide kūṭastambha, its kūṭa atypically being of the raṅgamaṇḍapa form as at the subhadra-face here and the stambha does not occur as shaft but in the form of a Bhadraka-pilaster (Plate 710); the

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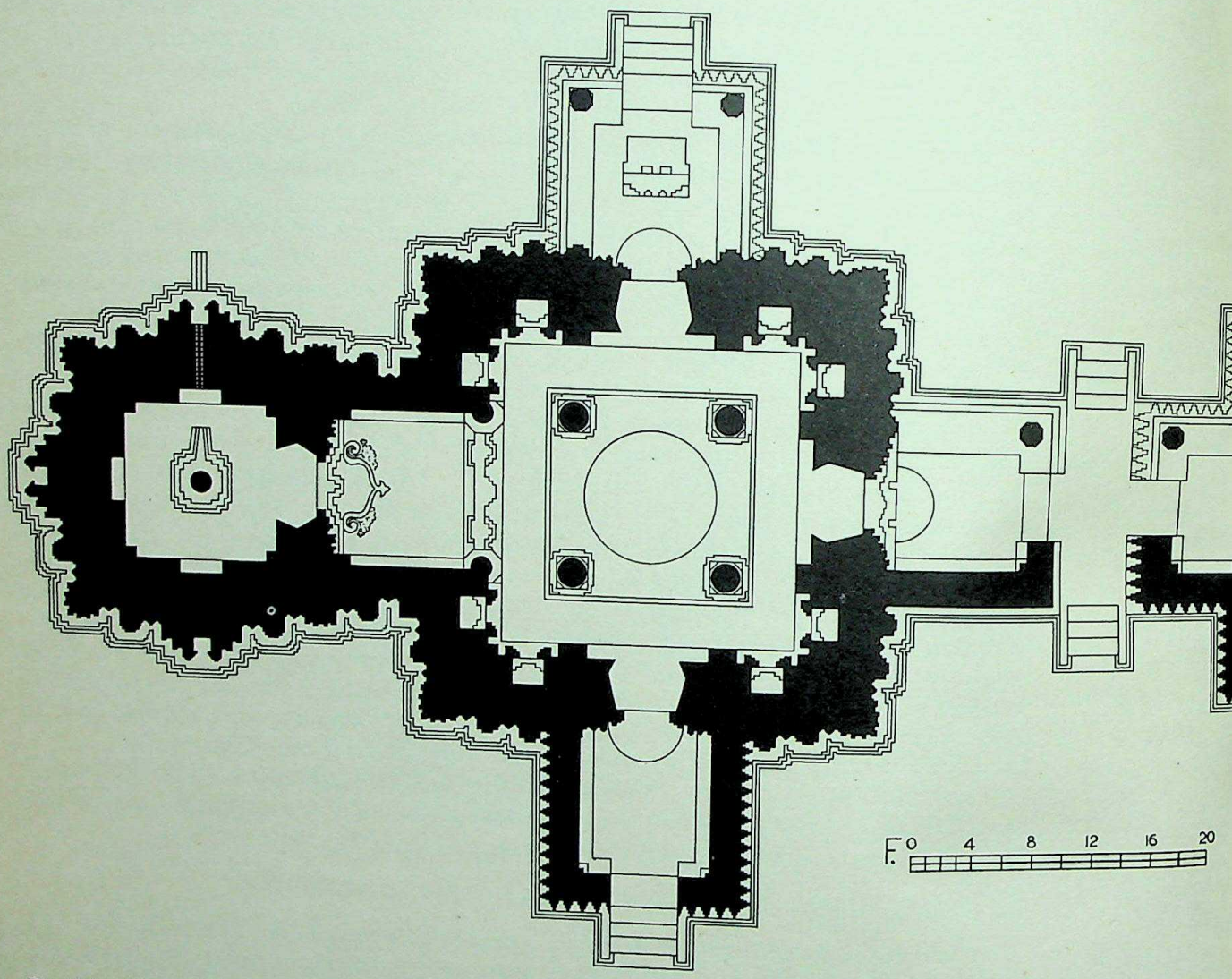

Fig. 150. Hānagal. Tārakēśvara temple, plan. (After H. Cousens.)

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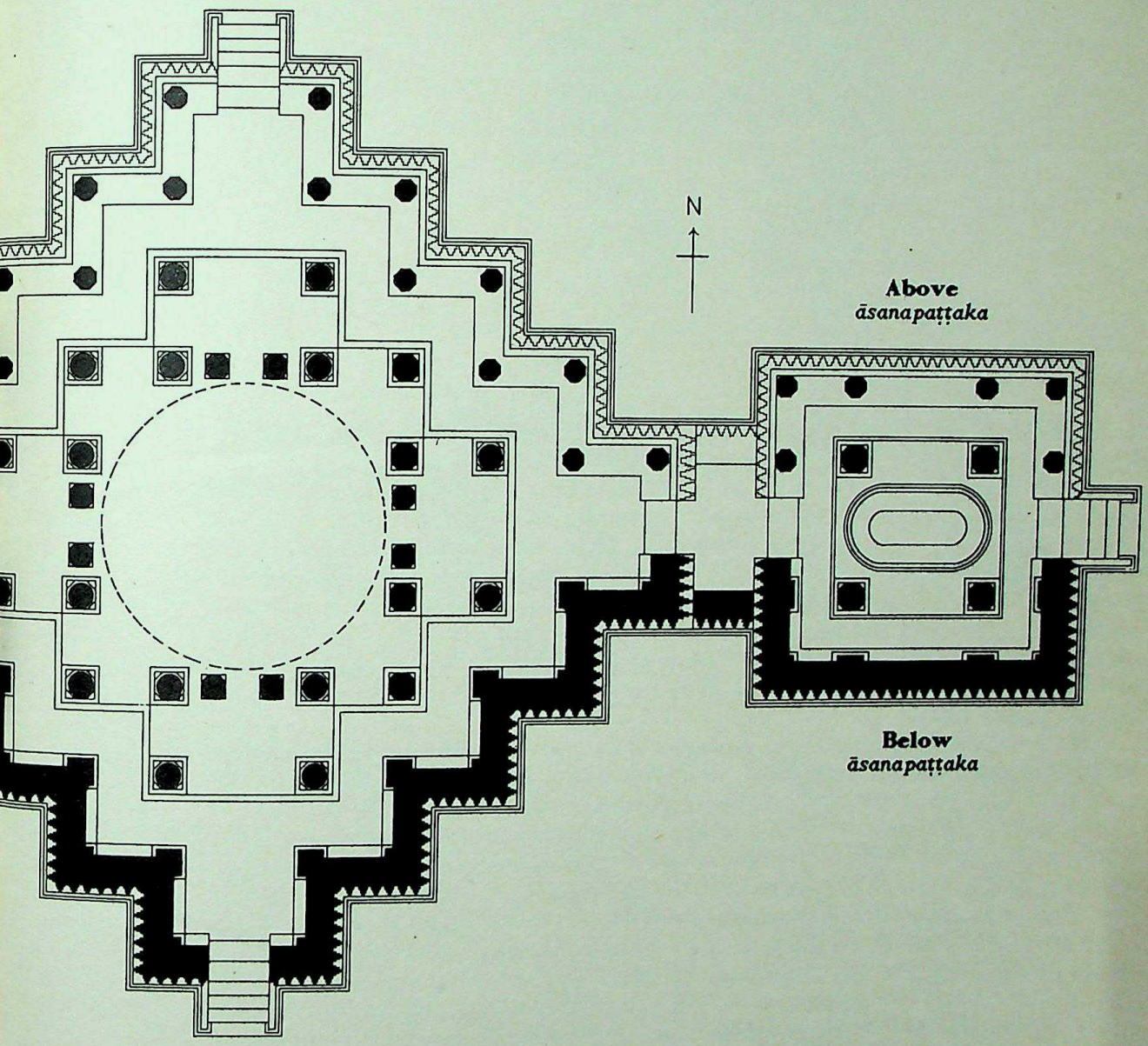

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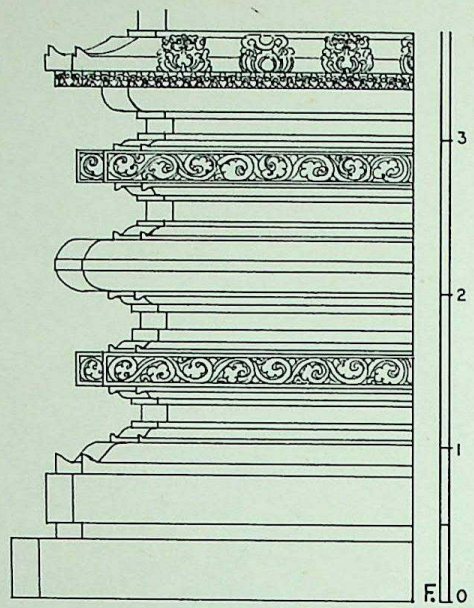

Fig. 151. Hānagal. Fort, Jaina temple, Kapōtabandha adhiṣṭhāna.

tōraṇa above it has been shown as supported by split posts (Plate 710). Another abnormality is the presence, at the upper end of wall, of three ornamental bands, the lowermost being a thin vallī-paṭṭikā, the middle band has full-blown lotuses in series (at places placed in panels), and the upper register displays a row of tōraṇas, each one of them containing a Nidhi figure (Plate 709). These three bands run all over the vimāna-wall and the rear wall of the hall. Clearly, the designer or the decorator of this temple had been a genius who had either inherited a different tradition, or had decided to differ from the general norms in vogue in his times. (He was perhaps simulating some of the conventional designs and decorations of a whitewashed and painted mansion of his times.) The well-chiselled eave-cornice above shows a fine hanging gagāra-paṭṭikā.

The handsomely proportioned raṅgamaṇḍapa is supported on a Mañcabandha adhiṣṭhāna having in the kaṇṭha the diamonds set in panels. The vēdikā above is at present without the kakṣāsana member. The dwarf columns above the parapet are sparingly carved Śrīkāra, excepting at the rear corner of the mukhacatuṣkī-porch which are Bhadraka (Plate 711). The nave has no raṅgabhūmikā. The four polished Śrīkāra pillars are beautifully carved; on the bell-member, they show the leaf-motif with delicate detailing, the maṇibandha-band, etc. (Plate 712). The Bhadraka pillars corresponding to the nave pillars, at the rear end, likewise have very finely done details (Plate 713). The lalāṭabimba of the garbhagṛha-doorway shows a carefully effaced Jina figure. The quality of carving tempts to date the building in the first quarter of the 12th century; it may, though, be later by a few decades if the contours of the Śrīkāra pillars' shafts is any guide.

Dēgāṁve, Kalla-guḍi (Fig. 153; Plates 714-720)

It is an east-facing complex with an identical vimāna at the north and the south end and a much smaller quarter vimāna laid between (Fig. 153). Together the three shrines share an oblong gūḍhamaṇḍapa which has a semi-open east façade that would be more appropriate for a raṅgamaṇḍapa (Plate 714). Two openings axially corresponding

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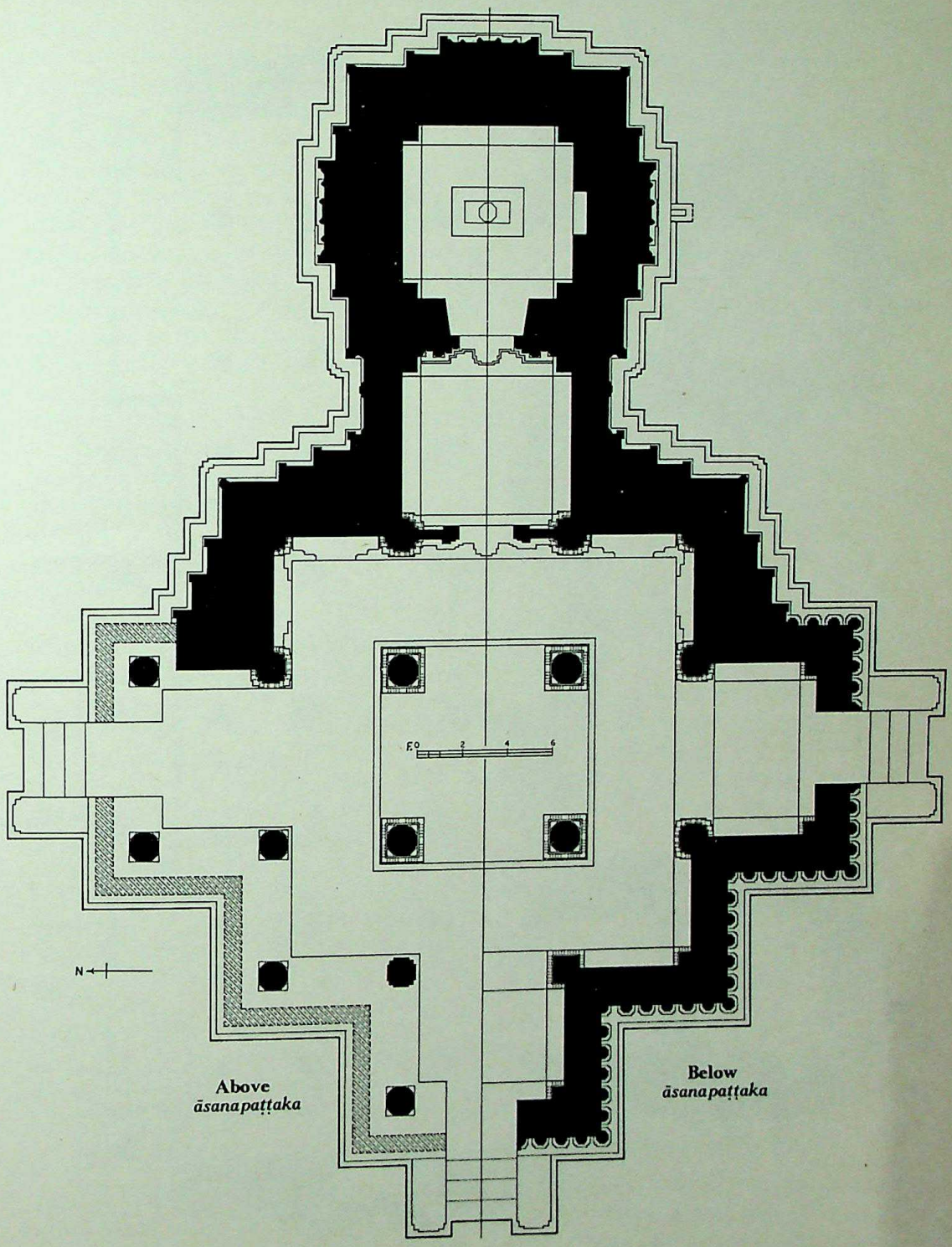

Fig. 152. Hānagal. Fort, Jaina temple, plan.

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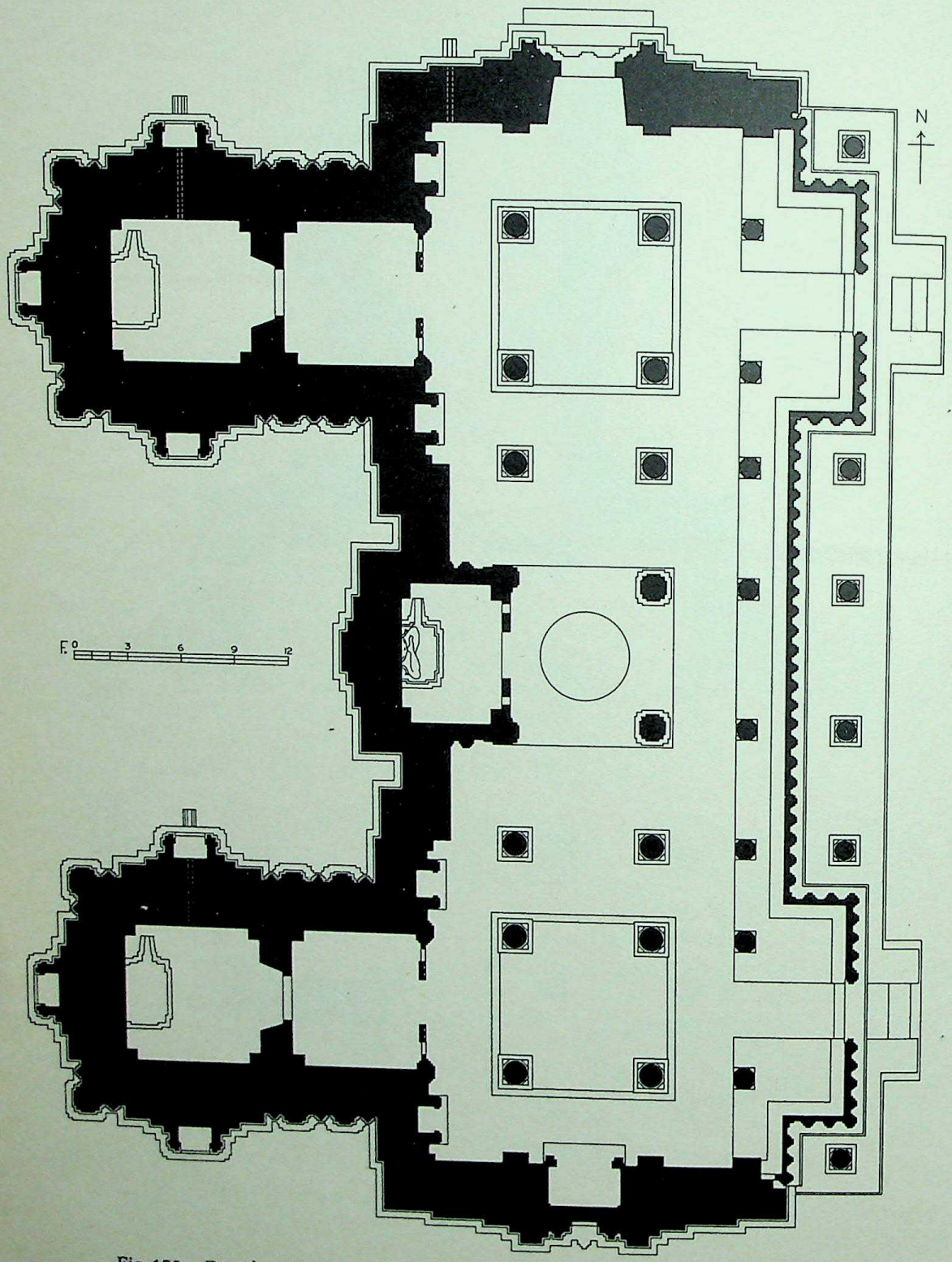

Fig. 153. Dēgāṁve. Kalla-guḍi (Kamala-nārāyaṇa temple), plan. (After H. Cousens.)

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to the two major shrines permit entry into the closed hall (Fig. 153). The rest of the frontage is defined by the vēdikā-dado and its upper members (Fig. 153; Plate 714), the whole shifted backwards so as to accommodate four free-standing Citrakhaṇḍa pillars. After the entry-gaps at the northern and southern extremity, a free-standing Citrakhaṇḍa pillar once more occurs, now at each of the two terminal points of the frontage (Fig. 153; Plate 714). The vēdikā has the usual kūṭastambhas, but, between them, occur figures of vyālas, a rare feature.

The neatly done vimānas have karṇas and bhadras, the latter each with a pair of upabhadras. The subhadra-faces show khattakas, each crowned with a Nāgara-kūṭa. The upabhadras as well as the karṇas have been differently decorated, by large and highly stylized nāsī or ṭhakāra motifs sandwiched between the thinner and the broader ratnapaṭṭī (Plate 715). (This style of decoration is sometimes met with in the southern Maharashtra temples and in a few cases in the Mālava or Mālava-influenced territory of Vāgaḍa in southwestern Rajasthan, but is virtually unknown in Karnataka.)

The southern wall of the gūḍhamaṇḍapa has broader divisions decorated in the same way as the vimāna; but it lacks the salilāntara-recesses, and its broad subhadra accommodates a large khattaka with a parikara-frame that looks like a miniature doorframe. It harbours a figure of entwined nāgas. (It is not certain whether this sculpture was intended to be there in the original design.)

The corresponding northern wall of the hall, too, has been ornamented in the manner of the southern wall (Plate 716); but has, at its bhadra-point, a framed doorway. The catuḥśākhā doorframe here includes vyāla-, daṇḍa-, vallī-, and ratna, all thin and neatly done. The temple models above the eave are notable for the clarity of their form and detail; they have been cast as Phāṁsanās at the extremities and Nāgara-śikharas between (Plate 717). But it is the broad rectangular belt surrounding the whole doorframe which is the most notable feature here, showing as it does an exquisitely done kalpavallī in high relief (Plate 718), indeed of a quality one would ascribe to the times of the Cālukyas of Vātāpi.

Inside the hall, at the central nave, are four Bhadraka pillars. The rest are all Citrakhaṇḍa with delicately stencilled patterns at the cube-faces and elsewhere also on the profiles of the paṭṭīs (Plate 719). Among other interesting features is the Padmanābha ceiling of the nave before the northern shrine (Plate 720). The plain triśākhā doorframe of the central quarter shrine has a strip-grille showing gracefully flowing creeper (Cousens Plate CXXXII).

The temple apparently had been intended to be dedicated to the dēvīs such as Kālī, Sarasvatī, and Lakṣmī. The northern shrine has the figure of Mahākālī on the lintel and her image assuredly is in the sanctum. The central shrine has a peacock on the lalāṭa-block but inside its shallow chamber is the image of Lakṣmī-Nārāyaṇa. The southern shrine has Sarasvatī on the lintel, but within the cella is an image of Viṣṇu. An undated inscription in the temple records the construction of the shrines of Kamala-nārāyaṇa and Mahālakṣmī which were given over to the Brahmins of the township by the architect Tippoja. A grant to the temple made by Kamalādēvī, the consort of the Kadamba king Śivacitta-Vīraperumāḍidēva of Goa, is dated to A.D. 1175. The temple may have been built in or slightly before that date.

Raṭṭīhaḷḷi, Kadambēśvara temple (Fig. 154; Plates 721-725)

This is a trikūṭa as also a triliṅga temple having three identical, well-proportioned, tritala vimānas (Plate 722) sharing a gūḍhamaṇḍapa which is preceded in front by a raṅgamaṇḍapa (Fig. 154). The northern vimāna's superstructure is in larger part ruined; and the west vimāna alone preserves the lion-and-warrior figure atop the

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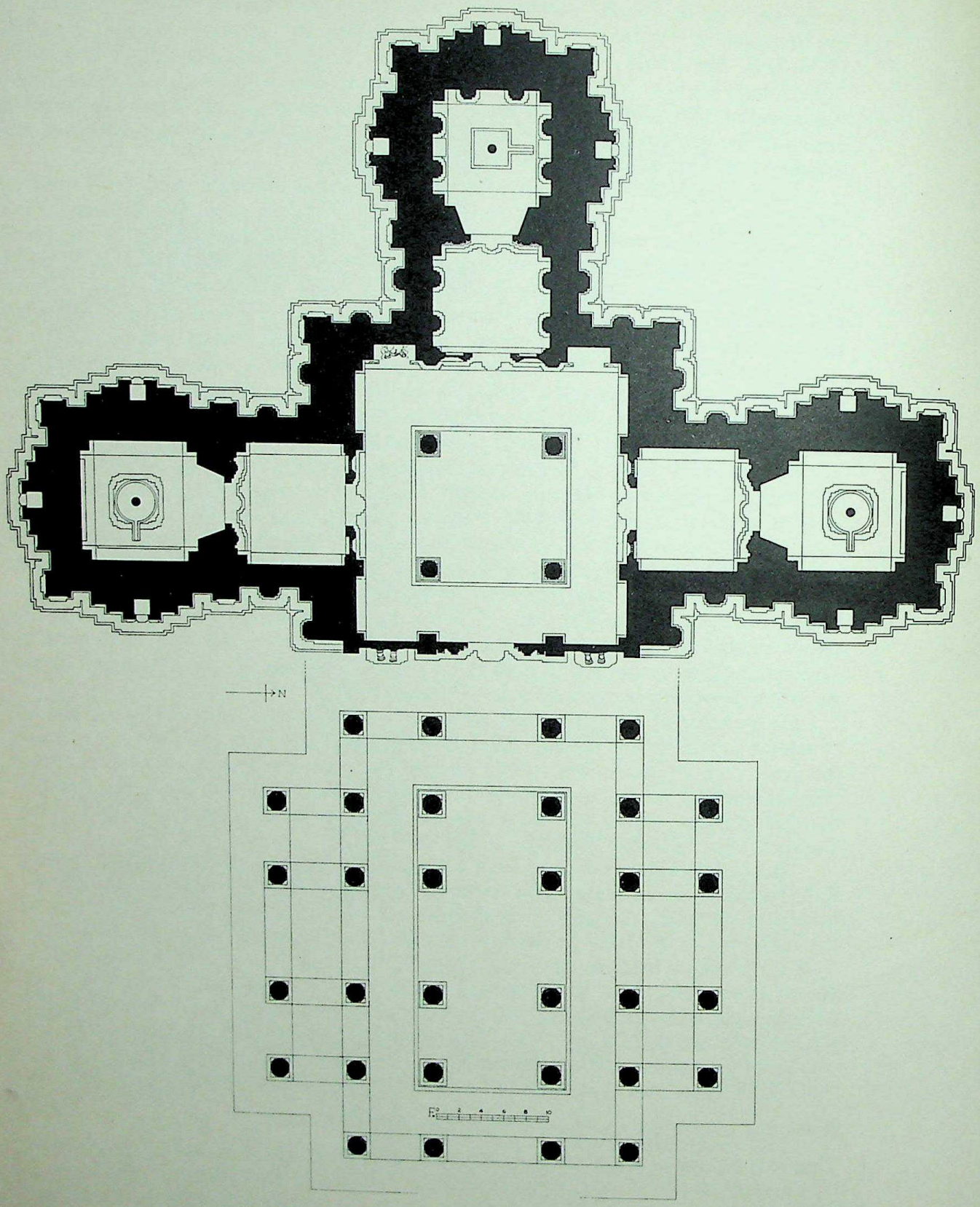

Fig. 154. Raṭṭīhaḷḷi. Kadambēśvara temple, plan.

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śukanāsa, its presence may be due to the influence of Hoysaḷanāḍu (Plate 721). The vimāna's karṇas are without niches and the salilāntaras possess no kūṭastambhas (Plates 721, 722). The bhadra in each case has a khattaka-niche crowned above its rooflet by a Latina śikhara. The bhadra-portion of the superstructure shows a series of vertically running well-integrated framed slabs containing divinity figures (Plate 723). The antarāla-wall has a Bhadraka wall-pilaster, but without the bell-member.

The gūḍhamaṇḍapa's nave-raṅgabhūmikā supports four Citrakhaṇḍa pillars. They have carved girdles along the laśuna part as well as ornamented belts between the plain cubical blocks and the jaṅghā below (Plate 724). The antarāla of each sanctum shows side screens and a makara-tōraṇa above. The pañcaśākhā doorframes of the three sancta are carved but show ossified patterns. In the walls flanking the antarāla of the central garbhagṛha are niches bearing Vināyaka and Dēvī. Large, but not excellent, dvārapāla figures have been stationed at the gūḍhamaṇḍapa's entrance (Plate 725).

The raṅgamaṇḍapa has a rectangular raṅgabhūmikā bearing four Śrīkāra pillars in the centre and a pair of Citrakhaṇḍa pillars (showing large full-blown lotuses on the cube) at the fore and rear quarters (Plate 725). Some 24 dwarf pillars occur along the surrounding stylobate, now closed up. The eave-soffit follows the usual convention one notices from the Hāvēri's Siddhēśvara temple onwards. A grant of A.D. 1174 for repairing the temple may well be close to the founding of the temple. The inscription gives the genealogy of the Kadamba kings. This, and the appellation "Kadambēśvara" for the temple may indicate Kadamba authorship of the temple.

Kuppagadde, Rāmēśvara temple (Fig. 155; Plates 726-732)

The vimāna is a simple cube having bhadra with upabhadra proliferations (Plate 726). The plain Kapōtabandha adhiṣṭhāna supports matchingly plain walls relieved by a flat ratnapaṭṭa present as medial as well as basal band, and the puṣpapaṭṭikā at the top. The bhadras show characterless khattaka-niches topped by slender Vēsara-kūṭas. The eight tiers of the Phaṁsanā are somewhat heavy and are adorned by a central vertical chain of staggered nāsīs of the older form. The eighth tier has Nandi figures at the corner, a feature customarily present in Cōḷanāḍu temples but almost nought, or seen in the rarest instances, in Cālukyan Karṇāṭa. The śukanāsa sits over the kapili-antarāla zone.

The rear part of the long raṅgamaṇḍapa starts as in most cases as though it is a gūḍhamaṇḍapa (Fig. 155). The semi-open walls of the rest of the hall (Plate 726) are after the Baṅkāpura-Kundgōḷ tradition but much less elaborate and also have a flattish look (Plate 727). The long and upraised nave supports six pairs of highly polished dark Śrīkāra pillars in a continuous row (Plate 729). They bear decorative patterns of the Baṅkāpura-Kundgōḷ parallels, if anything even more chaste, richer, very attractive as also inventive in patterns, particularly those delineated on the central bell-members' surfaces (Plates 730-732). The Samatala or flat ceilings bear lotuses in boxes. The polished, peripheral, fluted, dwarf columns with decorations at the lower part (Plate 728) are like those at the halls at Hāvēri, Baṅkāpura, and allied sites. The underside of the eave-cornice has been treated in the same style as at Hāvēri, a little less elaborate. The extant associated inscription gives a date A.D. 1189 and mentions the name of the Kadamba chief Kāmadēva and his consort Kāḷaladēvī who belonged to the Banavāsi-Hānagal lineage. Stylistically, the temple hardly looks earlier, though it presents a building which continues the Cālukya period high style.

Tiḷavaḷḷi, Śāntēśvara temple (Plates 733-738)

The tritala vimāna has beautifully done walls showing bhadra with khattakas crowned with Vēsara (S & W) and Anēkāṇḍaka Nāgara (W) forms of superstructure (Plates 733,

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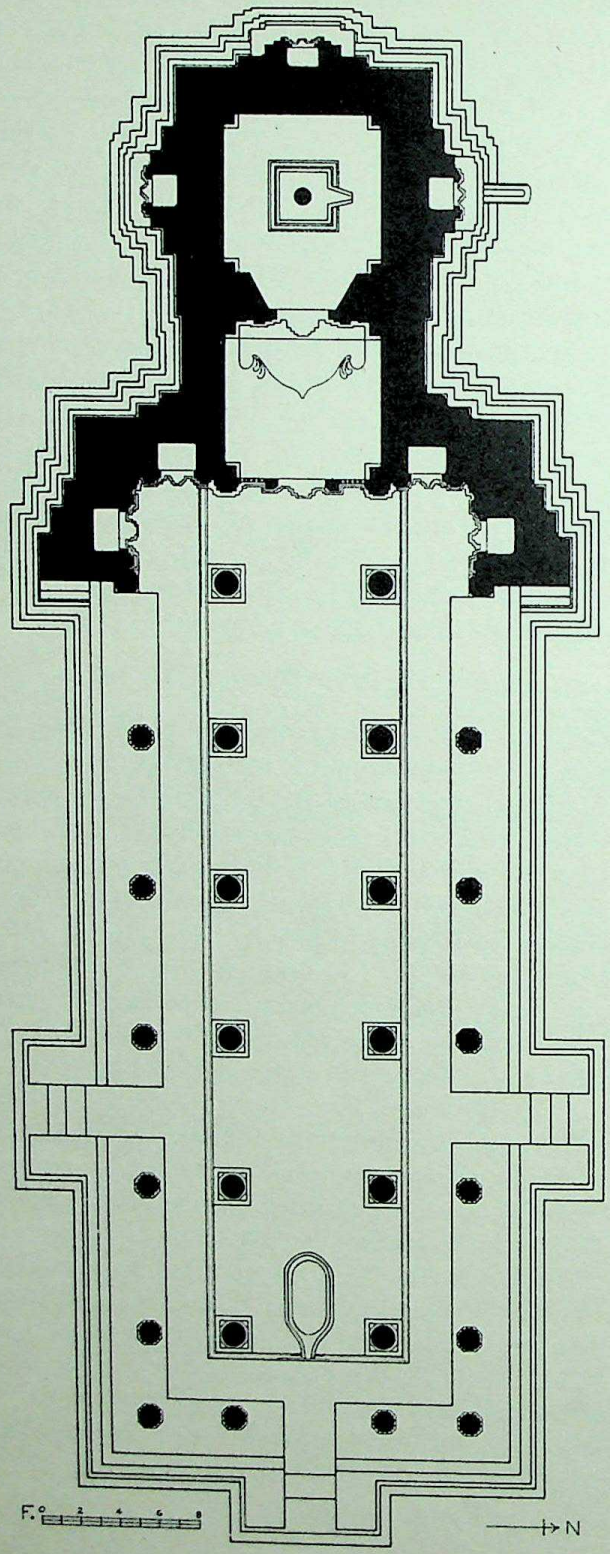

Fig. 155. Kuppagadde. Rāmēśvara temple, plan. (After Mysore Archaeological Department.)

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734), a single pair of (narrow) upabhadras bearing small Nāgara-kūṭas which effectively relieves the khattakas; next the pratirathas occupied by Bhadraka wall-pilasters, and the karṇas with niches bearing Vēsara models. The salilāntara-recesses have very narrow false niches topped by Nāgara, Drāviḍa, and Phaṁsanā-kūṭa tops. The south-west karṇa of the rear wall of the raṅgamaṇḍapa displays very fine Nāgara and Bhūmija forms of superstructure over the sham-niches (Plate 735).

The raṅgamaṇḍapa is of the same class as at Baṅkāpura, Kundgōḷ, Harihar, Kuppaṭūr (Ānavaṭṭi), Hānagal, and some other places. It has carved vēdikā with Nāgara kūṭastambhas having diamonds between; and the kakṣāsana shows, instead of figures, just diamonds in panels and creepers on the paṭṭīs above and below (Plate 736). The three porches of the hall have Samatala lotus ceilings. The rectangular nave has a row of six pairs of polished Śrīkāra pillars. A compartmented Samatala ceiling (with lotuses in panels and kōla with good detail in the centre) and a Padmanābha ceiling (Plate 738), both of the hall quadrants, are notable examples of the period. The dwarf pillars above the parapet are fluted as was fairly usual with the halls of this specification (Plate 737). An inscription of A.D. 1238 of the time of the Sēūṇa monarch Siṅghaṇa refers to Sāvantēśvara which apparently is this Śāntēśvara temple. The area apparently had passed in those years to the Sēūṇas, possibly during the Hoysaḷa-Sēūṇa conflicts, by when the Kadambas had become inconsequential, at least in this territory it seems. The temple's style — that of the pillars and the ceilings — will not go against a date in the earlier decades of the 13th century A.D.

Tamaḍi Surlā, Śiva temple (Plates 739-741)

The east-facing temple (Plate 739) has a dvi-aṅga dvitala vimāna and a raṅgamaṇḍapa with closed rear walls. The vimāna has no ornamental carving excepting for slabs on the face of the śālās of the two floors. (The otherwise plain rear walls of the hall has a medial jewel-band.) For the hall, there is no genuine vēdikā, but the kaṇṭha with diamonds in panels serves that purpose. A small surviving fragment of the kakṣāsana has the design showing diamonds between pillarettes. The dwarf pillars as well as the śālā-pillars (there is no raṅgabhūmikā) are Citrakhaṇḍa with two carved belts for the southern pair (Plate 740). The nave's lantern ceiling's four triangles at the first stage have Utkṣipta-lūma each and the corresponding second stage shows lotus motif instead (Plate 741). The central square displays a Padmanābha class of pattern made up of lūmā-grouping. The antarāla, unusually, has Gōnētra-jāla flanked by a large niche each on either side. Stylistically, the temple seems to date from *c.* early 13th century.

The temple is among the exceedingly few surviving relics of the architecture of the times of the Kadambas of Goa. During the Portuguese occupation of the territory, some of the surviving medieval temples are believed to have disappeared.

Koṇṇūr, Cikalēśvara temple (Fig. 156; Plate 742)

It is a square Phaṁsanā-bearing vimāna with a śukanāsa-fronton (damaged at the top) bearing the divinity image. The maṇḍapa has been replaced by a modern structure. The antarāla is flanked by Bhadraka pilasters and still further by wall-niches. A jāla-strip and the stambhaśākhā form the doorway of the antarāla. The temple may date from the late 12th or the early 13th century. (It is not quite clear whether it was built when the area was under the Kadambas or after the time it had passed to the Raṭṭas.)

M. A. Dhaky

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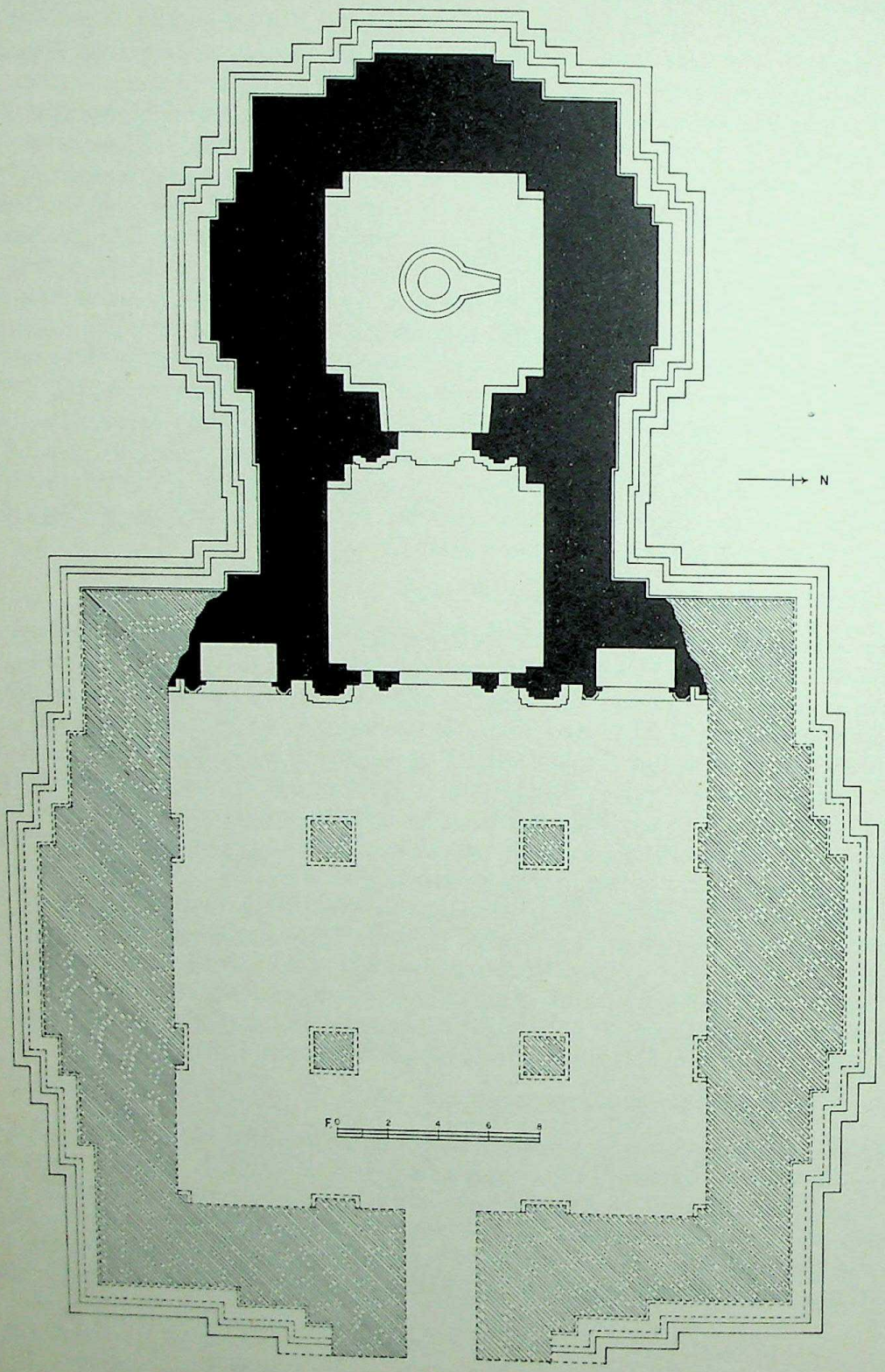

Fig. 156. Koṇṇūr. Cikalēśvara temple, plan.

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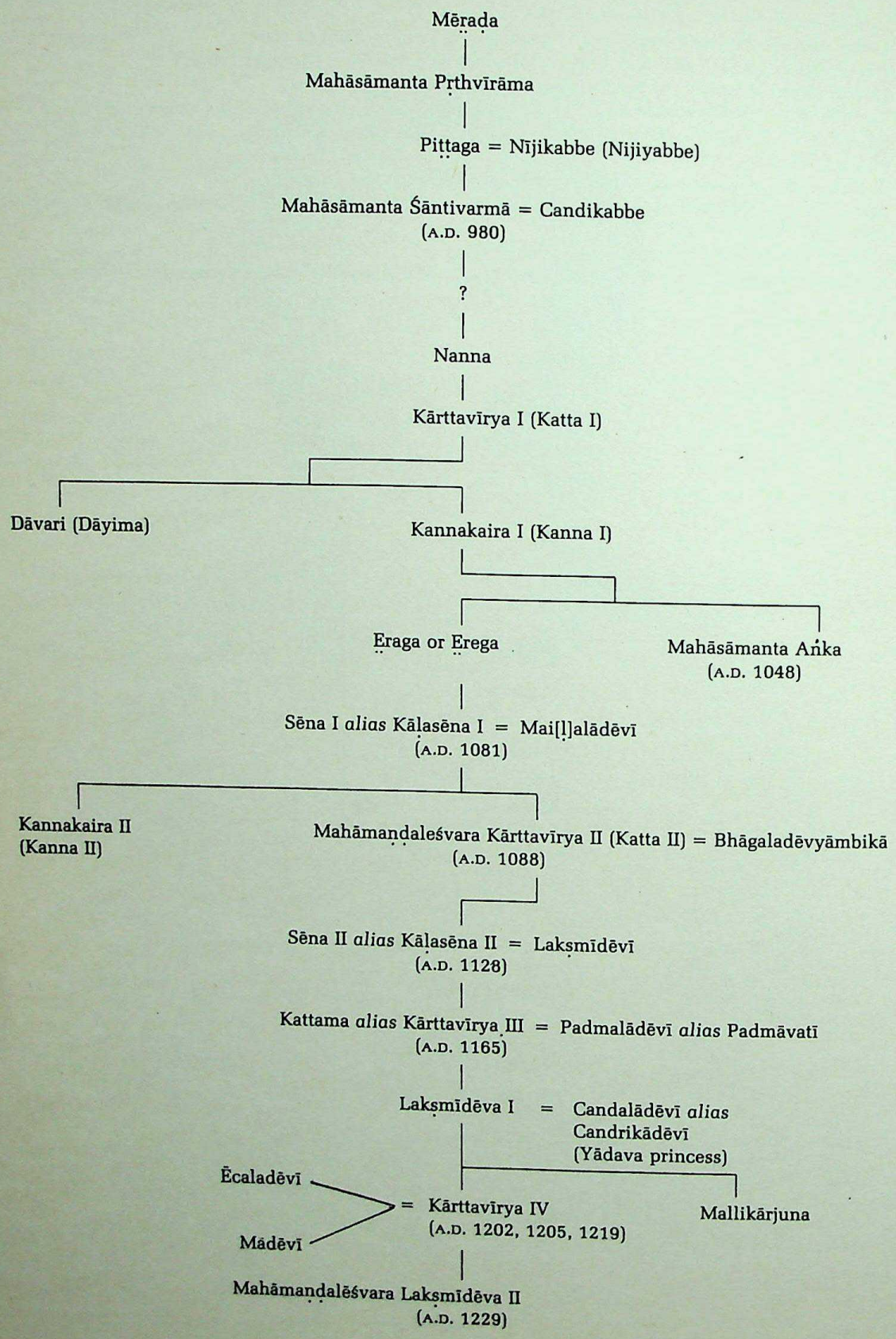
Genealogical Table: *Raṭṭas of Kuhaṇḍimaṇḍala*



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CHAPTER 36

II.C.1.d.

Northern Karṇāṭa style, *c.* A.D. 975-1229

Raṭṭas of Kuhaṇḍimaṇḍala

Historical Introduction

Kuhaṇḍimaṇḍala, later called Kūṇḍi-dēśa-3000, located in the northeastern quarters of Kuntaladēśa, was the principality of the Raṭṭa chiefs from the beginning of the medieval period. Saugandhavartti (Saundatti) had been for long the earldom's principal town; later Vēṇugrāma or Vēṇupura (Beḷgaum or Beḷagāvi) apparently had assumed importance as a seat of governance. Whether the Gōkāk area was also the part of their possession from the beginning, is as yet not certain. (If it had, then the early temples there tentatively placed in the chapter of the Kadamba monuments, may have to be shifted in a future edition to this chapter.)

The genealogical sequence of the dynasty has been constructed on the basis of, and the activities of the chiefs has been culled out from, the several informative inscriptions, the earliest of them hailing from Saundatti. The Raṭṭa house may have been related, perhaps distantly, to the Imperial Rāṣṭrakūṭas to whom they were at the beginning of their career subordinate. Soon after, with the dawning of the Cālukya power, they transferred allegiance to Taila II and were the Cālukyas' loyal vassals till almost the end of that imperial dynasty. The Raṭṭas had survived the downfall of the Cālukyas for some decades.

An inscription of A.D. 1097-98 from Saundatti recalls the early history of the Raṭṭas. For the father (named Mēṟaḍa) of the dynasty's progenitor, Mahāsāmanta Pṛthvīrāma, no title is used. Pṛthvīrāma is mentioned there as the feudatory to the Rāṣṭrakūṭa emperor Kṛṣṇa (III). His son Piṭṭaga had vanquished some Ajavarmā, an unidentified royalty whose wealth he had snatched. Piṭṭaga's son and successor was Śāntivarmā who apparently had pledged subordination to the rising Cālukya monarch Tailapa II after the end of the Rāṣṭrakūṭa power as suggested by his inscription of A.D. 980 from Saundatti. Who succeeded Śāntivarmā is not known. The next inscription of A.D. 1054 begins with Nanna, whose successors are as shown here in the genealogical table. Nothing has been told about their political achievements except that in the time of Lakṣmīdēva, if not his successor Kārttavīrya IV, Vēṇugrāma or Beḷagāvi had been the capital.

The Raṭṭas, like the Gaṅgas and the Śāntaras, were fervent followers of Jainism and they particularly patronized the Yāpanīya Church. They built temples to the Jinas and endowed them with land grants for their upkeep. Mahāsāmanta Pṛthvīrāma was the disciple of the Jaina divine Indrakīrtti of the Kārēya-gaṇa and of Melāpa-tīrtha: he founded a Jaina temple at Saundatti and gave it a bequest of a land. (Although the date given for this foundation in the Saundatti inscription of A.D. 1088 is Ś. 797/A.D. 875, it seems rather early and the real date probably was in the vicinity of 940.) (The earlier grant had been renewed in A.D. 1088 by Kārttavīrya II and his consort Bhāgaladēvyām-

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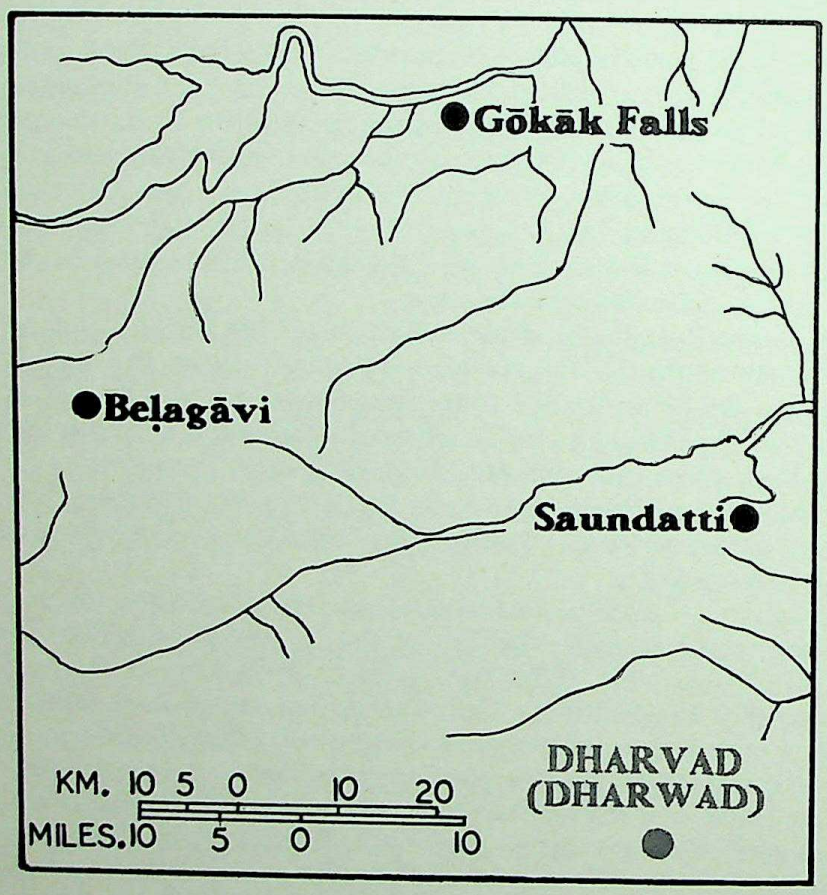

Kuntaladēśa (Karnataka), Raṭṭas of Kuhaṇḍimaṇḍala, temple sites.

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bikā.) After Pṛthvīrāma, his grandson Śāntivarmâ built a Jaina temple in Saundatti in Ś. 903/A.D. 981 and bequeathed a grant of land as an endowment for its maintenance. Queen-mother Nījikabbe also gave a land-grant to her son's foundation. Bāhubali Bhaṭṭāraka of the Kaṇḍūr-gaṇa of the Yāpanīya Sect, who probably was family's preceptor, was present at the occasion. (This grant, at its beginning, alludes to "Raṭṭara-paṭṭa-Jināḷaya" — the chief temple of the Raṭṭas — which may have been the temple earlier founded by Pṛthvīrāma.) Next in time is Mahāsāmanta Aṅka, grandson of Kārttavīrya I, who made a grant to a Jaina temple in Saundatti which may be either of the two earlier foundations mentioned in the foregoing lines. Then comes a notice of Raṭṭa Kālasēna (or Kāḷasēna) I building a Jaina temple in Saundatti in *c.* third quarter of the 11th century to which his son Kannakaira II and next also Permārḍidēva (Cālukya emperor Vikramāditya VI) gave a land-grant. Also in the time of Sēna I, in A.D. 1081, a village headman Mahāprabhu Nidhiga *alias* Nidhiyam Gāmaṇḍa founded a Jaina temple in Koṇḍnūru (Koṇṇūr) and placed it in the charge of Śrīdharadēva, a pontiff of the Mūla Saṅgha. In Ś. 1186/A.D. 1164-65, Kārttavīrya III gave a donation to the Jaina temple in Beḷ-hoṅgal. (The temple was later converted into a Śaivaite shrine.) An inscriptional notice of Ś. 1087/A.D. 1163 records that Kattama (Kārttavīrya III) visited the temple of Nēminātha built in the village Ēkkasambuge by Kālaṇa and gave a donation to the pontiff Vijayakīrti (who probably was in charge of the temple). Candrikā mahādēvī, consort of Raṭṭa Lakṣmīdēva I, had founded a Jaina temple at Rāybāg some time late in the 12th century, to which her son Kārttavīrya IV gave a donation in Ś. 1124/A.D. 1201. Rāja II — a Yādava prince of Haraṭage and brother of Candrikā mahādēvī — had built a temple to Jina Śāntinātha at Sindana-Kalapoḍe (Kalhōḷi) and had placed it in charge of the Maṇḍalācārya or chief abbot Śubhacandra Bhaṭṭārka. To this temple some donations were given in Ś. 1127/A.D. 1204 with the approval of Kārttavīrya IV. Again, in A.D. 1204, Kārttavīrya IV gave a donation to the Jaina temple called "Raṭṭa Jināḷaya" founded by minister Bīcaṇa in Veṇūgrāma (Beḷagāvi). The Jaina divine Municandra was the preceptor as well as the counsellor and an able administrator to Kārttavīrya IV as well as to his father Lakṣmīdēva I. And, if the date of the land-grant issued from Vēṇupura by the Raṭṭa chief Lakṣmīdēva to the Jaina temple at Hōsūr is Ś. 1130 instead of Ś. 1030 as earlier read, the donar possibly may have been Lakṣmīdēva II.

Although Jainism is prominently noticeable in the inscriptions, there is at least one inscriptional notice, of the founding of a trikūṭa Śaiva temple (or perhaps three separate shrines?) named Habbēśvara (after builder's father Habba Nāyaka), as also Māṇikēśvara and Siddhēśvara by Bāceya-nāyaka and his wife Māyidēvi at Nēsarige. It was looked after by the priest Honnaya of the Kālāmukha sect. To this shrine gifts were made in A.D. 1219 by Kārttavīrya IV. And the surviving two temples at Saundatti seem Śaivaite as are the two in the Beḷgāvi fort Brahminical. Earlier Kārtavīrya II gave a grant to the Taṭēśvara temple at Gōkāk in A.D. 1172.

Architectural Features

The temples at Saundatti and at Gōkāk, ally for their style more to the Cālukya buildings in the nearby imperial domains: those at Beḷagāvi, built about a century later, distinctly show the stylistic features of the Teliṅgāṇa territory of Andhra Pradesh on the walls, but more visibly on the doorframes and in typology and the ornamentation of the pillars which in large measure are of the decorated Citrakhaṇḍa order. Already by the late 12th century, the Cālukya power had disappeared and the Kākatīya

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power was making headway toward west to have a headlong collision with the advancing Sēūṇa at the frontiers of Karṇāṭadeśā. These political movements apparently had stirred up powerful cultural currents; the influence of the Teliṅgāṇa's regional style now, as a result, infiltrated into the upper Karṇāṭa borderly areas in the wake of the cultural vacuum produced by the then prevailing political and, as its consequence, socio-economical conditions.

Saundatti, Aṅkēśvara (Plate 743)

The Jaina temples — the one founded by Raṭṭa Pṛthvīrāma in or before A.D. 940, the other by Śāntivarmā (A.D. 981) as also the one built by Kālasēna I (c. third quarter of the 11th century A.D.)— apparently have disappeared, probably in the wake of the progressively augmenting momentum of the Vīraśaiva tide.

Among the couple of surviving but partly ruined, partly buried buildings is this temple going by the name Aṅkēśvara, which inferentially may hint to its founding by Mahāsāmanta Aṅka. Stylistically, however, it seems later than Aṅka's time. Its square garbhagṛha with its rubble-veneer covering the walls has a Phāṁsanā roof whose upper courses are much too damaged and largely rebuilt at a very date late. At the Phāṁsanā's each face, centrally in an ascending order, are placed carved decorative slabs bearing divinity figures, their two stages surviving at each face, the uppermost third one has disappeared with the original uppermost tiers. (This feature generally is rarely associated with the Phaṁsanās.) The temple has on plan a gūḍhamaṇḍapa and a mukhacatuṣkī. The gūḍhamaṇḍapa's doorframe, a relatively simple śākhā-frame, has an awning which is crowned above by a large nāsī showing a dancing male deity (Plate 743). Inside are four Śrīkāra pillars, a Nandi, and projecting niches at the two bhadras. The garbhagṛha-doorway needs no comment. Stylistically, the temple may belong to the end of the 11th or the beginning of the 12th century A.D. The temple faces east.

Saundatti, Purdhēśvara temple (Plate 744)

This trikūṭa temple is hemmed in by later encroachments on its immediate surroundings by hutments and their mud constructions and the building at the base is overgrown with vegetation over the débris heaped around it. From an available exposure of a wall (Plate 744), the local style seems analogous to, though not so refined and elaborate as, that of Lakṣmēśvara and Uṅkal. The karṇa-faces have transitional Vēsarakūṭa for the sham-niche motif, the salilāntaras show Nāgara and the Phaṁsa-kūṭas and a tōraṇa above, in each case, encompassing a figure; this feature is also encountered at Lakṣmēśvara and at Uṅkal. The wall-pilaster at the pratiratha, however, has a finely stencilled and elegantly flowing creeper design (Plate 744), a decorative motif practically unknown elsewhere in Karṇāṭadēśa. (Stencilled creepers, however, were very popular in central Indian medieval temples of Ḍāhal and Jejākabhūkti but there they are generally met with on the vertical faces of the smooth and plain pillars and pilasters in the interior of the halls and on some doorway-śākhās.)

The temple's interior presents a long spacious vista formed by a monotonous and unattractive array of moulded but undecorated Śrīkāra pillars, the lintels and ceilings being likewise plain, the doorframes of the cells seem equally uninteresting.

Gōkāk Falls, Mahāliṅgēśvara (Taṭēśvara) (Figs. 157, 158; Plates 745-748)

This north-facing temple at the south bank of the River Malaprabhā close to the Gōkāk Falls is a handsome tritala vimāna (Plate 745) with a raṅgamaṇḍapa (Fig. 158). The orthogonal vimāna possesses bhadra with a pair of upabhadras, also pratiratha, and of course the karṇa, all, however, very narrow in dimensions. The subhadra-face has a

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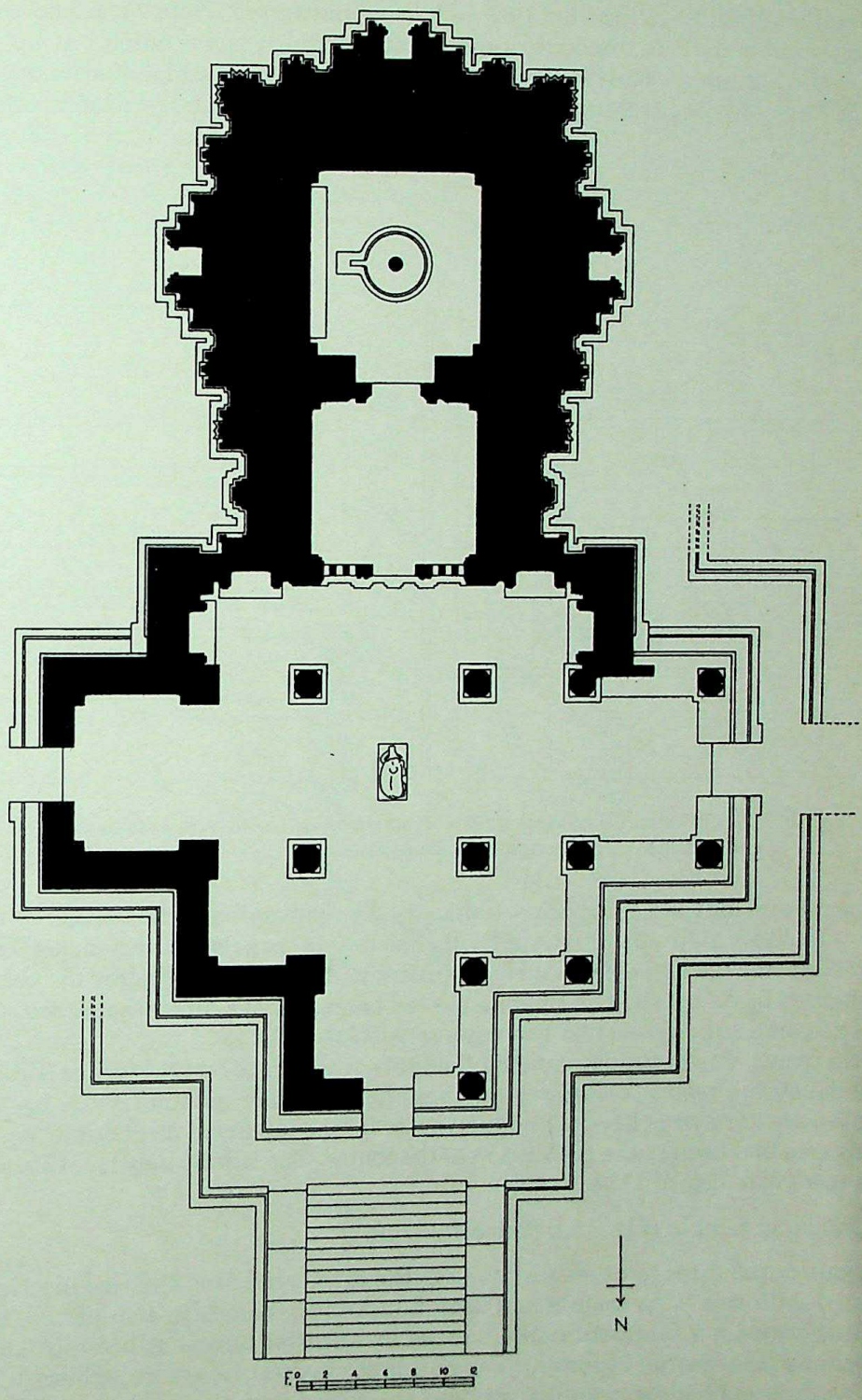

Fig. 158. Gōkāk Falls. Mahāliṅgēśvara (Taṭēśvara) temple, plan.

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small khattaka with a tall Latina turret (Plate 745). The pratiratha and karṇa shafts take in tall kūṭastambhas with charmingly elongated Latina-kūṭas (Plate 746). Each salilāntara-recess has tōraṇa on a pair of poles but possess no kūṭastambha within. The vimāna-walls unfold a well graded flow of narrow buttresses (Plate 747). The ardhārikā of the second floor is distinctly present; curiously, it has a much cut up wall-pilaster at the pratiratha. The third tala, on a much diminished scale, repeats the same sequence. The crowning architectural members have been replaced by a later construction.

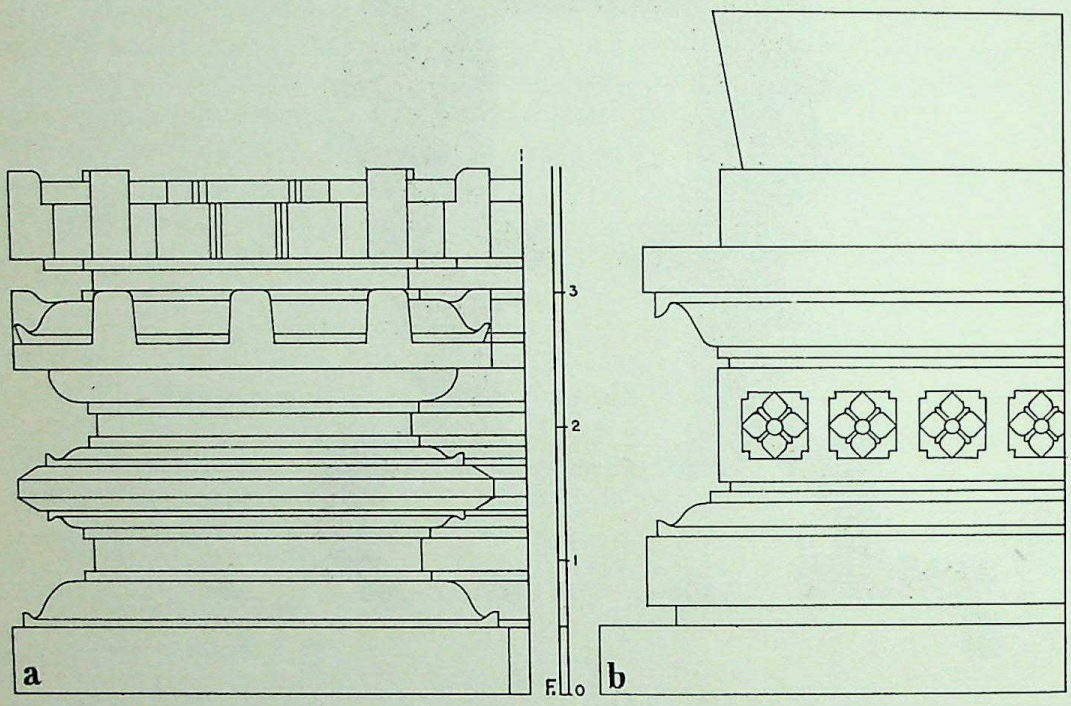

Fig. 157. Gōkāk Falls. Mahāliṅgēśvara (Taṭēśvara) temple: a. vimana, Kapōtabandha adhiṣṭhāna; b. raṅgamaṇḍapa, adhiṣṭhāna.

The raṅgamaṇḍapa's adhiṣṭhāna, unlike the Kapōtabandha of the vimāna, is of the simple Cālukyan Mañcabandha type with rosettes in panels set inside the kaṇṭha (Fig. 157). Inside the hall are Citrakhaṇḍa pillars with carved belts below the cube but all disfigured by oil paints. The antarāla has the lateral set of Kuñjarākṣa screens (Plate 748). The garbhagṛha-doorframe has nothing special about it.

Two grants, one of Bhujabalamalla Sovideva (c. A.D. 1167-1176) for the Taṭēśvara of the Mahātīrtha seems to apply to this temple. One other grant, of 1172, by Mahāmaṇḍalēśvara Kārtavīrya III of the Raṭṭa dynasty for the repairs of this temple, signifies that this area had been in the possession of the Raṭṭas. The temple may have been built in or a few years before 1172.

Beḷagāvi, Jaina temple (Fig. 159; Plates 749-759)

This is one of the three temples surviving in the town's old fort. The two inscriptions associated with this Jaina temple had been removed in the late British period, one of them proclaimed it a foundation in A.D. 1204 by Minister Bīcaṇa or Bīcarāja (and not king Bīcaṇa as was earlier reported). The building consists of a square garbhagṛha with lightly projecting bhadras, a gūḍhamaṇḍapa conjoined with the garbhagṛha through a kapilī, and also a raṅgamaṇḍapa (Fig. 159; Plate 749); all constituent structures are

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crowned with Phaṁsanā roofs, the best of which is seen above the raṅgamaṇḍapa (Plate 749). The exterior of the prāsāda and the gūḍhamaṇḍapa have plain bands. It is the three-porched raṅgamaṇḍapa that is notable for its fine proportions, handsome form, and ornamental richness (Plates 749, 750). Above its Teliṅgāṇa type of Kapōta-bandha adhiṣṭhāna is a kakṣāsana of the type allied to western Indian (Plate 749). The black dwarf Śrīkāra pillars, highly polished and of the normal Karṇāṭan class, stand above the pial bearing a shallow kaṇṭha having diamonds in panels (Plate 750). They support a large Sabhāmārga vitāna made up of kōla courses and an impressive central lambana-pendant (Plates 752, 753), a feature otherwise rarely met with in Karnataka. (It is there in the hall of the Tārakēśvara temple at Hānagal and at the Baṅkāpura temple's raṅgamaṇḍapa.) The mukhacatuṣkī-porch has a Nābhicchanda vitāna (Plate 751). (The details, though accurate, of both ceilings are somewhat dry.) A pair of free-standing Śrīkāra pillars forming an internal porch stands before the doorframe of

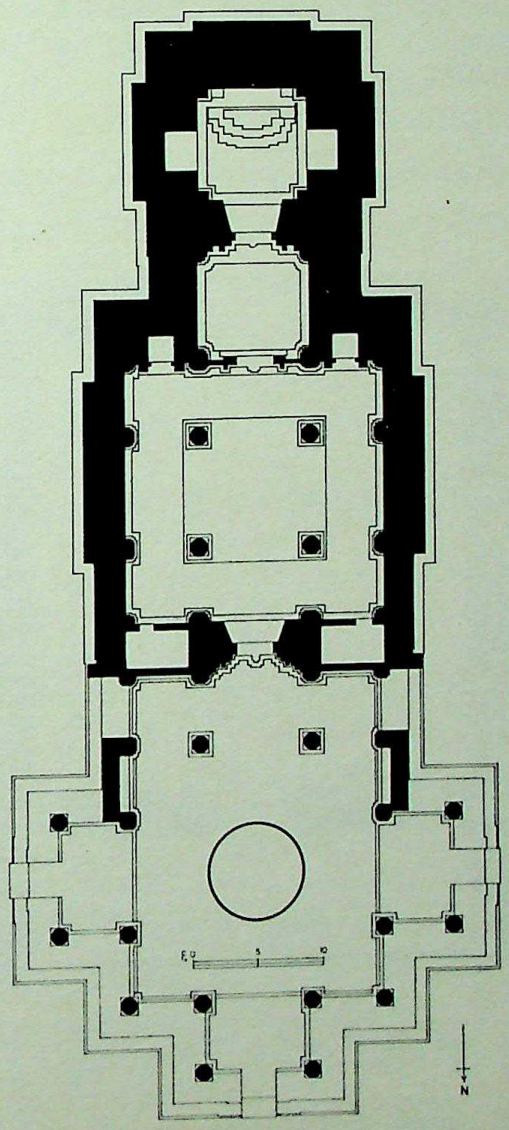

Fig. 159. Beḷagāvi. Jaina temple, plan. (After J. Burgess.)

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the gūḍhamaṇḍapa. It is also a part of an octagon that supports the great ceiling.

The beautiful Phamśanā of the raṅgamaṇḍapa (Plate 749) has been made impressively taller by making the intervening recesses between the tiers taller; these recesses moreover display bands of plain diamonds set in panels, an additional as well as a rare feature.

The remarkable saptaśākhā doorframe, which leads into the gūḍhamaṇḍapa, has highly staggered śākhās in the order ratna-, vyāla-, bifacial vallī-, stambha-, vyāla-, and vidyādharī-śākhā (Plate 754). The gūḍhamaṇḍapa has four Citrakhaṇḍa pillars with stencilled patterns on the cubical section (Plate 755). The antarāla-doorframe has simpler stambhaśākhā and the flanking pair of Gōnētra jālas (Plate 756), and the lintel has a makara-tōraṇa with a central slab showing a dancing Indra with arms mutilated (Plate 757); while the garbhagṛha-doorframe has four śākhās — ratna-, bifacial vallī-, daṇḍa-, and vyālaśākhā (Plate 758). It is clear that the doorframes here look like, or at least betray a connection with, their Teliṅgāṇa counterparts to be discussed in chapters 42 to 47. Inside is a Jina's siṁhāsana with details which are both crisp and neat (Plate 759). An Aśoka tree is depicted behind the throne as the caitya-vṛkṣa or one of the eight prātihāryas or glory phenomena of the Jina.

Beḷagāvi, Brahminical temple 1 (Fig. 160; Plates 760, 761)

To the northeast of the Jaina temple stands this temple of which the vimāna proper is

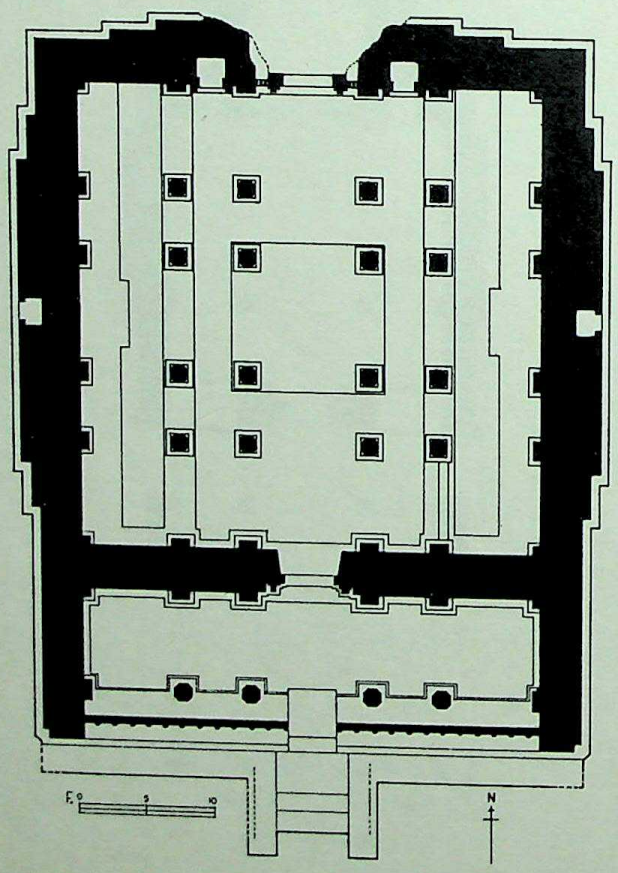

Fig. 160. Beḷagāvi. Brahminical temple 1, gūḍhamaṇḍapa and mukhamaṇḍapa, plan. (After J. Burgess.)

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lost but a large externally plain looking gūḍhamaṇḍapa with an ancient type of a semi-open mukhamaṇḍapa — like façade without a porch remains (Plate 760). The mukhamaṇḍapa has a Cālukya-looking vēdikā with unusually large and tall ratnas between the highly cut up pilasters, the extremely elegant and forceful ratna — details often merge with the tail of a kinnara or haṁsa figure carved at the apex (Plate 761). The kakṣāsana shows vidyādhara figures in panels. The peripheral as well as the interior pillars are unadorned Citrakhaṇḍa. A parapet with screened dwarf pillars also run in the interior (Fig. 160).

The doorframe, which leads to the lost garbhagṛha, survives; but is not of much consequence. The exterior of the hall has a Kapōtabandha adhiṣṭhāna, and the walls are rather plain with a central niche at the bhadra, all somewhat weather-beaten and in part anciently mutilated.

Beḷagāvi, Brahminical temple 2 (Plates 762-766)

Near the barracks is the most Teliṅgāṇa-looking building (Plate 762), which too has lost its garbhagṛha. The surviving gūḍhamaṇḍapa's walls have a pilastered jaṅghā which is unlike the Karṇāṭan but most frequently encountered in Teliṅgāṇa. It has three framed doors but no porches. The pañcaśākhā doorframes follow the Teliṅgāṇa idea of the śākhā-vibhakti and typology such as the bifacial peopled scroll with of course a local interpretation of the motif (Plate 763). The śākhās sequentially are ratna-, vallī-, stambha (with superimposed cubes showing stencilled decorations), vyāla-, and vidyādharī.

The four central or śālā pillars are fully, indeed beautifully, decorated Citrakhaṇḍa in the interior (Plate 764) with stencilled patterns on the cubes and the decorated belts figuring between the jaṅghā and the cube, a feature once again reminiscent of Teliṅgāṇa, doubtless with a local flavour (Plates 765-766). The interior walls have niches between the wall-pilasters which, however, is a feature characteristic more of Karṇāṭa than Teliṅgāṇa.

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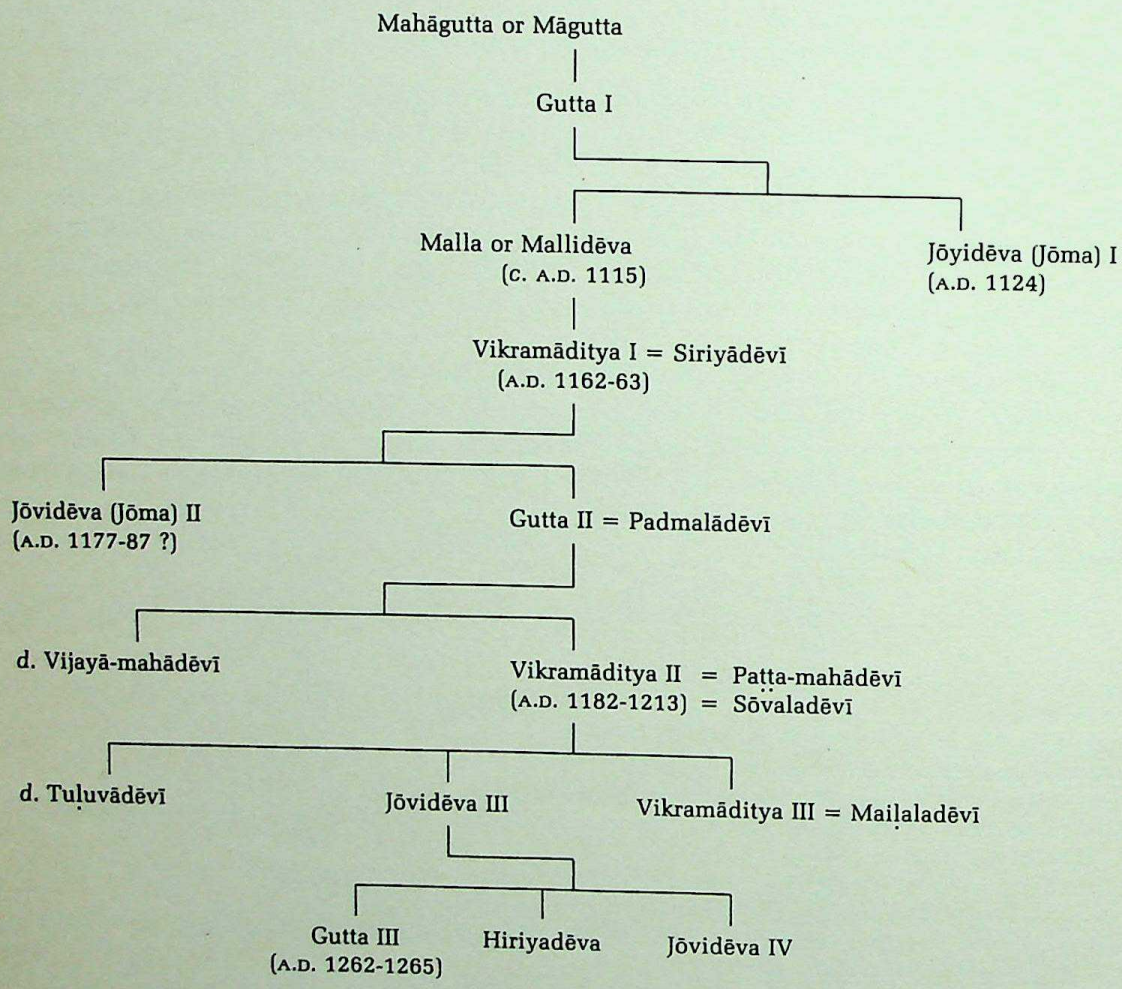
Genealogical Table: *The Guttas of Guttavoḷal*



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CHAPTER 37

II.C.1.e.

Northern Karṇāṭa style, *c.* A.D. 1075-1275

Guttas of Guttavoḷal

Historical Introduction

The Guttas were a minor dynasty, somewhat late in coming on the medieval scene in Karṇāṭadēśa, in the second half of the 11th century A.D. They, however, persisted as chiefs for almost two centuries and during their rule they saw the imperial power of the Cālukyas at its meridian and next on the waning, the Kaḷacūrya briefly supplanting it, and finally the Yādavas of Dēvagiri taking over. The Gutta dynasty, as well as the medieval town Guttavoḷal, abbreviated Guttoḷal, now Guttal, may have been founded either by Māgutta or Gutta I, probably before A.D. 1100. The name of the next chieftain Mallidēva appears in an inscription of A.D. 1115 from Cauḍadānapura; and his brother Jōyidēva or Jōma I, as stated in the Honnatti inscription of A.D. 1124, was ruling from Guttavoḷal and looking after the administration of Ponnavartti (Honnatti)-12, Beḷuhuge-70 and Beṇṇevūr (Beṇṇūr)-12. The rest of the history of the dynasty has not much bearing on the history of architecture in the Guttavoḷal territory.

Architectural Features

Only a few Gutta buildings are actually known, several more though are referred to in the inscriptions (whose original dates of founding, however, are unknown); some of the temples have been lost and the remaining, particularly of the late 12th and 13th century, have not been surveyed and reported, though some such as the two out of three at Honnatti are uninteresting. Yet this lacuna in knowledge may not hamper the task of understanding the then prevailing idiom in the architectural style as well as the level of art attained by the craftsmen who worked in the Gutta region. The extant temples as at Haraḷahaḷḷi, Cauḍadānapura, and the earliest one of the three at Honnatti are sufficiently clear on the style as it flourished, when Vikramāditya VI was the emperor of all Karṇāṭadēśa.

The Gutta building art follows the general form and concepts inherent in the rest of the Kuntala country of that period. It also employs the same elements as well as compositional formulae of what is known of that style. Where it differs is in certain innovative details, or in the treatment of a few known elements and motifs; and there it does strike a note of individuality and reflects a different artistic perception or differing interpretation of known motifs and patterns. These conclusions are based on only three, but tolerably notable and chronologically close, examples at the three sites noted in the foregoing.

The extant temples in this area are mostly single; however, one important example of the trikūṭacala type (Haraḷahaḷḷi) is known. (And if the temple at Nīlagunda is of

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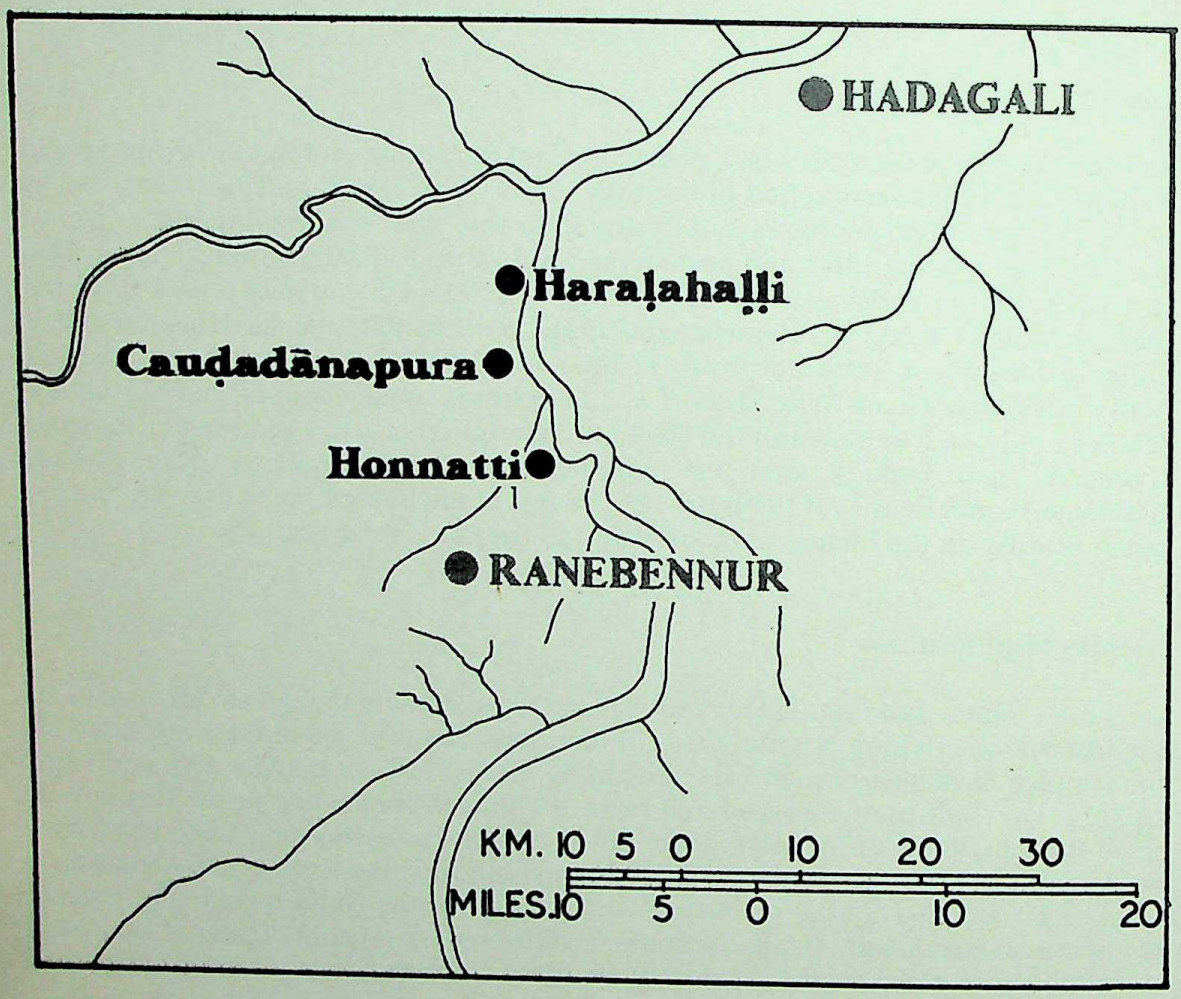

Kuntaladēśa (Karnataka), Guttas of Guttavoḷal, temple sites.

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Gutta authorship, as has been suggested here in a supplementum later added, it provides an example of a catuskūṭa building.) The adhiṣṭhāna does not differ from the developed Cālukya; the wall elements — shafting, kūṭakōṣṭhas, large individual exterior pilasters, bhadra-khattakas or sham bhadrakōṣṭhas, kūṭa-tōraṇas, etc. — are all there as elsewhere at that time in Karṇāṭa; but the "superstructural models" other than Vēsara (for the kūṭakōṣṭhas or kūṭastambhas) have been seldom used, at least Nāgara never. Some of the decorative elements at Cauḍadānapura and Haraḷahaḷḷi derive from the Lakṣmēśvara school (haṁsa-cakravāka-paṭṭī in the base, images set in the salilāntara-tōraṇas, maṇibandha at the wall-pilasters, etc.). At least one building anticipates the future Hoysaḷa decorative conventions such as "vallī" at the vertical facets of the upabhadras, etc. as at Cauḍadānapura. (And the detailed carving of the superstructure of Nīlagunda temple's main vimāna reveals impact of the Hoysaḷanāḍu conception and style of decorations.) The bhadra-khattakas recall the contemporaneous Gadag and Kamaḍoḷḷi parallels. The vimānas are catustala or tritala; the grīvā, however, is much too short, to the detriment of śikhara's look. The porches have the vēdī-āsanapaṭṭa-kakṣāsana complex with decoration that is conventionally met with at the contemporary temples in Dharvad and Beḷvola regions. The Samatala nine-box ceilings differ in details from those of the same category earlier, contemporaneously, and later known. The Śrīkāra pillars of the gūḍhamaṇḍapa nave do not rise above the level of the ordinary; and doorframes are ossified and uninteresting even when the normative period conventions for the jambs had been followed. Padmakēsara or lotus-staminal buds are shown hanging from the eave-cornice of these frames as was the case later in some Hoysaḷa temples, though they fail to add an attractive touch. The śākhās of the doorframe are thinner than usually seen. The antarāla-jāla pair, however, can be, in the Gutta instances, handsome.

Haraḷahaḷḷi, Sōmēśvara temple (Fig. 161; Plates 767-774)

This trikūṭa temple has been called "Svayambhū-Sōmanātha-dēva" in the inscription of the temple called Tuḷuvalēśvara which was founded by Gutta Vikramāditya II in the year A.D. 1213. Stylistically, the Sōmēśvara temple is over a century earlier than the inscription's date and could be of the first twenties of the 12th century A.D., of the time either of Gutta I or his successor Mallidēva. (The Tuḷuvalēśvara temple seems to be the south-facing shrine standing to the north of this triple shrine. It has lost its hall and the exterior facing.)

The main or Sōmēśvara temple faces east and is placed over an upapīṭha or jagatī (its moulded facing destroyed). The central (i.e. western) (Plate 767) of the three shrines (the three conjoined with the common gūḍhamaṇḍapa) is larger than the companion (north and south-facing) shrines (Fig. 161, Plate 770).

The Cālukya style adhiṣṭhānas of the three shrines are identical in height and detail. The wall treatment is more lavish for the western or the main (Plate 767); and its elements — tall kūṭa-niches, ornamented wall-pilasters, kūṭastambhas with a tōraṇa-surround that encloses at the apex a figure, large bhadra-khattakas with elephant-based pillarettes, and Vēsara-kūṭa tops with tōraṇa — attest to the richness and specific category of decoration of the Lakṣmēśvara school, but without their exhuberance. The coils of the tōraṇa-surround of the bhadra-kūṭakōṣṭha look weirdly serpentine (Plate 768); the inverted bell of the large wall-pilaster is much elongated and the artist has made a virtue not only out of its extra elongation but also by an unconventional, somewhat extra-stylized, shape of the pipal-leaves (Plate 769).

The identical northern and southern shrines, being small, are tritala (Plate 770); they drop the idea of having wide bhadra and the consequent large khattaka. Instead,

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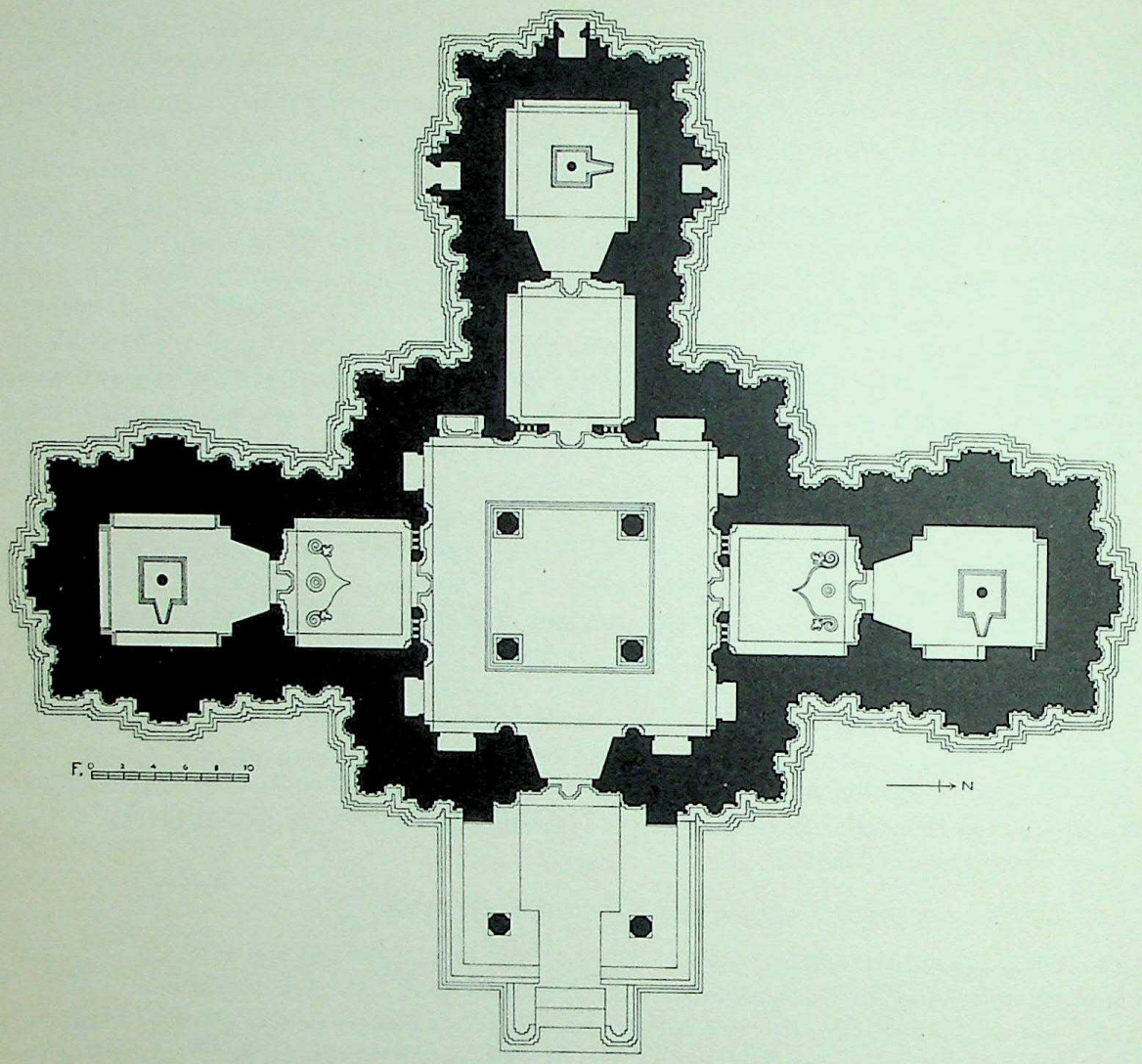

Fig. 161. Haraḷahaḷḷi. Sōmēśvara temple, plan. (After H. Cousens.)

kūṭa top sham-niche is featured here as has been rendered at the karṇas. (This has been often the case with the Cālukyan temples.) The bhadrakūṭas here have the same upward thrust as in the instances of main shrine (Plate 771).

The mukhacatuṣkī at the east (Plate 772) possesses pleasing proportions together with the usual elevational mouldings and ornamentation; the eave has the customary simulated frame of woodwork in stone. The ceiling with nine boxes (Plate 773) has four lotuses at the corners; the remaining five, however, emulate Nābhicchanda ceiling of three courses with a central padmakēsara (broken for some), of considerable refinement, beauty, and vibrancy; the astonishing part is its scale, for no northern Indian parallel on a miniature scale such as this is known.

The interior has the usual, but not particularly remarkable, Śrīkāra pillars. The doorframes of the gūḍhamaṇḍapa as well as the garbhagṛha have decorated but atrophied jambs. The antarāla-jālas, however, have good form and detail (Plate 774). Stylistically, the temple may date from the early 12th century as earlier suggested.

Cauḍadānapura (Cauḍadāmpur), Muktēśvara temple (Fig. 162; Plates 775-782)

The temple is situated at a site on the southwest bank of River Tuṅgabhadrā, which

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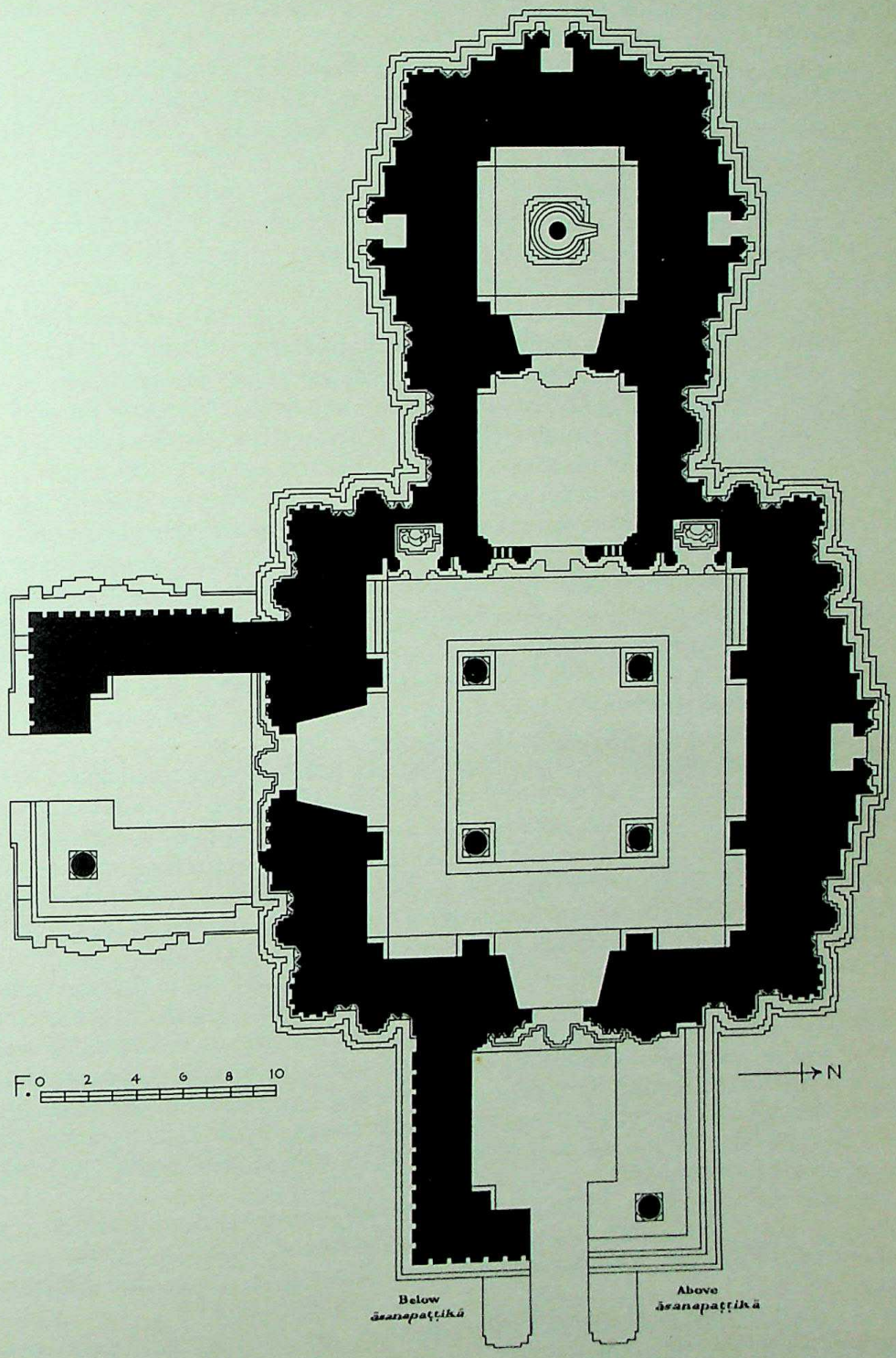

Fig. 162. Cauḍadānapur. Muktēśvara temple, plan. (After H. Cousens.)

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was haloed as "muktikṣētra", place of deliverance from the transmigratory cycles; hence the temple is currently called Muktēśvara or Muktinātha as was in the medieval inscriptions. While the township "Cauḍadānapura" may have been named after the sub-chiefs of the Jaṭācōḍa family ruling under the Gutta princes, the site where the temple is situated must have been ancient, for an inscription of A.D. 899 also figures here. The present building, however, is of medieval founding, possibly of a date c. A.D. 1115. It was perhaps built by the Jaṭācōḍa family, for the names of the sions of that lineage figure in the incompletely available local inscription. The Gutta prince Mallidēva was then ruling at Guttavoḷal.

The temple faces east (Fig. 162). The tritala vimāna (Plate 775) (as well as its gūḍhamaṇḍapa with porches at east and south) is small and stunted. What it wants in scale is made up by the profusion of carved ornamentation. For instance, the adhiṣṭhāna (Plate 776) has jagatī-face fully carved with floral scroll and the upāna above is transformed into a haṁsapaṭṭī (which at several places also has cakravāka-birds in formal formation) recalling the occurrence of the Lakṣmēśvara idiom. The kumuda's very thin madhyapaṭṭa shows muktāvalī and the paṭṭī below the kapōtapālikā displays vallī interknit with nāsīs. The rather tall vyālapaṭṭī above also has nāsīs besides full vyālas showing either their fronts or profiles. And the profile of the vēdī above is also carved. (The workmanship of carving everywhere has flat but ivory-like finish.)

The wall has kūṭa-niches at the karṇas (these, atypically, contain divinity figures) and bhadra-khattakas with kūṭa tops. The flanking pair of the upabhadras is relieved by the vertical flow of convolving floral creeper (Plate 777), a rather unique feature in the Cālukya period in Kuntaladēśa. The salilāntaras of the kapilī contain the customary kūṭastambhas, the flanking pair of diamonds relieve the vacant basal space (Plate 778). The rectangular panels with ornamented frames at the bhadranāsīs of all the talas possess divinities, most of them still in position. The antarāla has a stunted but beautifully carved pilasters with at least two maṇipaṭṭikās — above and below the bell-complex — the pipal-leaf on the bell-face, etc.

The gūḍhamaṇḍapa being larger in length and width, the exterior shows a few additional elements, the wall-pilasters and two flanking pair of salilāntaras with kūṭastambhas (Plate 779). The northern aspect of the hall shows no porch at the bhadra, and hence has been specially treated. The wide subhadra here has a stunted but unusually framed, wide, complex khattaka with three kūṭas to top it; the floating vyāla figures relieve the upper vacant spaces between the kūṭa crowns (Plate 780). The upabhadras are relieved by kūṭastambhas (and not by vallīs as at the vimāna).

The vēdikā of the northern porch's eastern side unusually has a long rectangular niche, now empty; but it may have once contained a Sapta-Mātṛkā slab. Where the porch is bonded with the gūḍhamaṇḍapa walling, an entirely novel feature, of a slab showing on the exterior a beautifully detailed, wide, but vertical paṭṭī displaying diamonds appears: the paṭṭī is flanked by a maddala-modillion in the form of an aṅkura — sinuous vegetal shoot — the feature also present at the eastern porch (Plate 781). (This style of decoration had been earlier noticed at the Sōmēśvara temple, Lakṣmēśvara, Plate 482.)

The eastern porch has a ceiling much in the same style and detail as that at the Haraḷahaḷḷi temple (Plate 782). Since the temple is dwarfish, floor-level of the porches and the gūḍhamaṇḍapa had to be brought as far down as the top of the adhiṣṭhāna-padma.

The two doorframes, eastern and southern, of the gūḍhamaṇḍapa include a pair of stambhaśākhā in the make up and hanging padmakēsaras from the Chādyakī above, the quality of carving though is hardly impressive. The art of the Śrīkāra pillars in the

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interior and that of the garbhagṛha-doorframe are likewise uninteresting.

Honnatti, Rāmaliṅga or Kōlakarāmēśvara (Plates 783, 784)

Dēkaṇṇa and Nākaṇṇa, two pradhānas or ministers of Gutta Jōma (I), founded this temple, then called Cāmēśvara, in or slightly before A.D. 1124, the year in which a bequest of land was made to Brahmarāśi-jīya, the priest of this temple.

The temple, as it stands, seems to have suffered neglect of several centuries. The somewhat battered vimāna's surroundings show mounds of débris overgrown with wild vegetation (Plate 783). It was in point of fact a fine building constructed of carefully dressed stones, the karṇa and subhadra showing Vēsara-kūṭakōṣṭhas and the salilāntaras have the usual kūṭastambhas with a tōraṇa floating about the kūṭa part, which in some instances are in good relief and of personable form (Plate 784).

The interior of the hall is not so handsome. The Śrīkāra pillars and corresponding embossed square engaged pillars, the antarāla and the garbhagṛha-doorway are in ordinary vein. It seems that some additions were made, by way of repairs or extension, to the foreparts of the hall, which too are in dilapidated condition.

M.A. Dhaky

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Genealogical Table: *Sēūṇas of Sēūṇadēśa*

Dṛḍhaprahāra
|
Sēūṇacandra I (Founder of the dynasty)
|
Dhāḍiyappa I
|
Bhillama I
|
Rājugi (or Rājagi)
|
- Dhāḍiyappa II
- Vādugi *alias* Vaddiga I
  |
  Bhillama II = Lacchiyavva (Rāṣṭrakūṭa princess)
  |
  Vēsugi I = Nāyillādēvī (Lāṭa-Calukya princess)
  |
  - Arjuna
  - Bhillama III = Avvalladēvī (Cālukya princess) (c. A.D. 1015-1052/1055)

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CHAPTER 38

II.C.1.f.

Northern Karṇāṭa style, *c.* A.D. 1015-1055

Sēüṇas of Sēüṇadēśa

Historical Introduction

Sinnar, ancient Sindinēr, i.e. Sindinagara *olim* Sēüṇapura near Nāsik, was the capital of the rising dynasty of the Sēüṇas (or Sēvuṇas) *alias* Yādavas who originally were loyal subordinates of the Rāṣṭrakūṭas since Āmōghavarṣa's time. In the subsequent Cālukyan times, the young prince Sēüṇa Bhillama III (*c.* A.D. 1015-1052 or 1055), when he came of age, was initially unfriendly toward the Cālukya Jayasiṁha II whose generals Bijjarasa and Nāgaras defeated him; however, he was won over to the Cālukya side (probably by Jayasiṁha II) by giving princess Avvalladēvī in marriage to Bhillama who from then on behaved as a dependable ally of the Cālukyas and assisted Sōmēśvara I in his campaign against Paramāra Bhōja. From this moment the Sēüṇa power started to grow gradually with some territorial gains at the expense of Mālava, though their real period of political greatness and cultural achievements was to come a century hence and in the decades soon after. In the sphere of architecture, only one building of this early phase of their ascendancy has survived, the Īśvara temple at Sinnar. This temple, however, is a genuine representative of the Karṇāṭa style far outside its natural domicile and indeed unique in several respects even from the Karṇāṭan standpoint. Being the only available building, which sheds no light on what the general style otherwise was in that period in Sēüṇadēśa, it may more appropriately be regarded as an importation, a result palpably of the dynast's political connections for long with the Karṇāṭa country and his matrimonial tie with the Cālukyas. The future style of Sēüṇadēśa demonstrably is not based on, nor does it originate from the style reflected in this building, though it does foreshadow a few formal and decorative features (which are absent in the official Karṇāṭa style of Kalyāṇa-Cālukyas) that are carried onward and further developed in the future Sēüṇadēśa style which otherwise (and in most other respects) is legitimately "Deccani-northern".

Sinnar, Īśvara temple (Fig. 163; Plates 785-793)

The temple is an outlier of the Cālukya style, occurring far away from Karṇāṭadēśa, in the heart of the Maharashtra country. Since it must have been founded by *c.* A.D. 1025 and in any event not later than A.D. 1045 as suggested by its style and in all probability is a royal foundation (sponsored plausibly by queen Avvalladēvī, daughter of Jayasiṁha II), the building is truly magnificent even though the scale is modest.

The temple stood on an upapīṭha (Fig. 163) of Mañcabandha class (of which only a fragment survives at the northwest corner of the hall) with elephant-fronts figuring in its tall kandhara (Plate 788), and forming thus a gajapīṭha or mattavāraṇa from the north Indian standpoint. This feature is a gift of the Sātavāhana period, first occurring in the vīthikā-walls of the Kārlī Caitya cave (*c.* first century A.D.) later appearing in the

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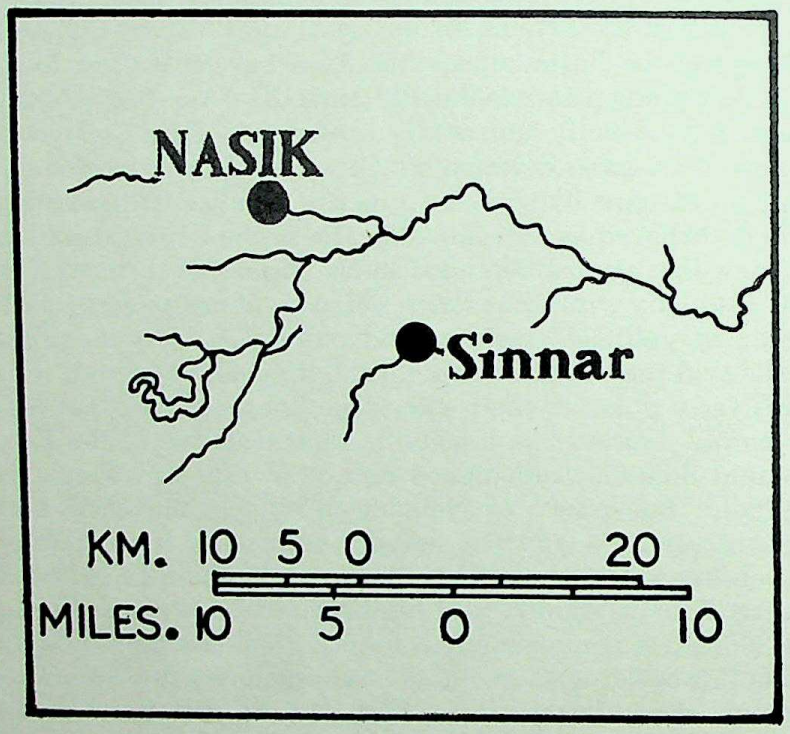

Sēūnadēśa, Sēūṇas of Sēūṇadēśa, temple sites.

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upapīṭha of the Dharmarāja and Arjuna-Draupadī rathas at Mahābalipuram (c. mid seventh century A.D.) next in the adhiṣṭhāna of the porches of some of the Vātāpi-Calukya buildings (Phase II) at Paṭṭadakal (c. second quarter of the eighth century A.D.) and a few decades later in the upapīṭha of the famous Rāṣṭrakūṭa Kailāsa or Kṛṣṇēśvara monolithic temple at Ēllorā: but it is practically unknown — in point of fact an upapīṭha as an architectural member is a rarity — in the Cālukya architecture. So its occurrence here may be looked upon as a distant reminiscence or a vestigial remainder of the Rāṣṭrakūṭa conventions which in fact were first born in Ēlāpura or Ēllorā, situated not too far from Sinnar and thus in the original or home territory of the bygone imperial Rāṣṭrakūṭas.

The vimāna (Plate 785), divested of the upapīṭha flooring — it now looks as though it is standing on two additional courses of jagatī which dutifully follow the authentic lay of the adhiṣṭhāna (Plate 787) — is on plan tri-aṅga (Fig. 163) with Pratibandha-Kapōtabandha adhiṣṭhāna where bhadras and karṇas possess vṛtta-kumuda but the pratiratha parts have a tripaṭṭa variety instead. The kapōta, rather steep-profiled, has a pair of richly carved nāsīs shown at all places except at pratiratha where a single nāsī figures. The nakrapaṭṭī above has "laughing makaras" of the Śirvāḷ extraction (Plate 786). The subhadra projects well beyond the narrow upabhadras, and on the adhiṣṭhāna face it bears a khattaka-niche enframed by a sort of śūrasēna, now empty of the image; it is better preserved at the vimāna's north side (Plates 785, 787).

The wall proper has well cut and well relieved shafts with upper portion very richly and neatly carved (Plate 786). Their general form and decorative details remind one of the Śirvāḷ temples, with the difference that these are here thinner and more elegant. The presence of a carved paṭṭikā beneath the laśuna and, what is more, its protrusion beyond the width of the shaft once again echoes the Rāṣṭrakūṭa formal convention. From the surviving pedestals it seems that the bhadra-khattakas as well as the salilāntara areas (all of which are deep and also contain a pedestal) must have once harboured divinity images, some evidence of which is still there on the southern side. The pratirathas are so narrow that just a pair of closely spaced shafts suffice to indicate their presence (Plate 786). Each of the karṇa-niches uncustomarily contains a kūṭas-tambha with tall and, curiously, round shaft having a delicately carved laśuna and a Nāgara-kūṭa of circular form above (Plate 786). The kaṇṭha above the wall shows bhūtamālā composed of bhūtas, vyālas, bhāraputrakas, and erotic figures in recesses, a feature probably deriving from the late Rāṣṭrakūṭa precedents. In form the kapotapālī is like the one at the adhiṣṭhāna but with more intricate detailing. The prati-kaṇṭha has the customary yet very elegantly rendered makaras and vyāla-busts. Above this is hāra with its retinue of kūṭas, pañjaras and śālās; but the hārāntara-distance and the grīvā part of each constituent is so much reduced that the whole seems a well integrated pile of handsome mouldings rather than a chain of distinct elements (Plates 785, 787). Each moulding of the prastara below and of the hāra above is in point of fact not only tastefully ornamented but deeply and neatly cut all around; so that the chiaroscuro effects due to the aṅga-vibhakti divisions are fully in evidence; yet the unity of the total fabric is nowhere disturbed (Plate 787).

The ardhārikā of the second tala (Plates 785, 787), surprisingly, is much taller for this age; it faithfully follows the wall pattern of the āditala with diminished width and lesser number of upper courses. Remains of images in bhadras and their adjoining salilāntaras betoken high quality of sculptures associated with this temple. The vimāna apparently was dvitala; the grīvā and śikhara, however, were lost, probably long ago.

The puzzling part of the temple is the appearance of its maṇḍapa which has largely lost its exterior walling (if it ever were there), exposing the central vassal —

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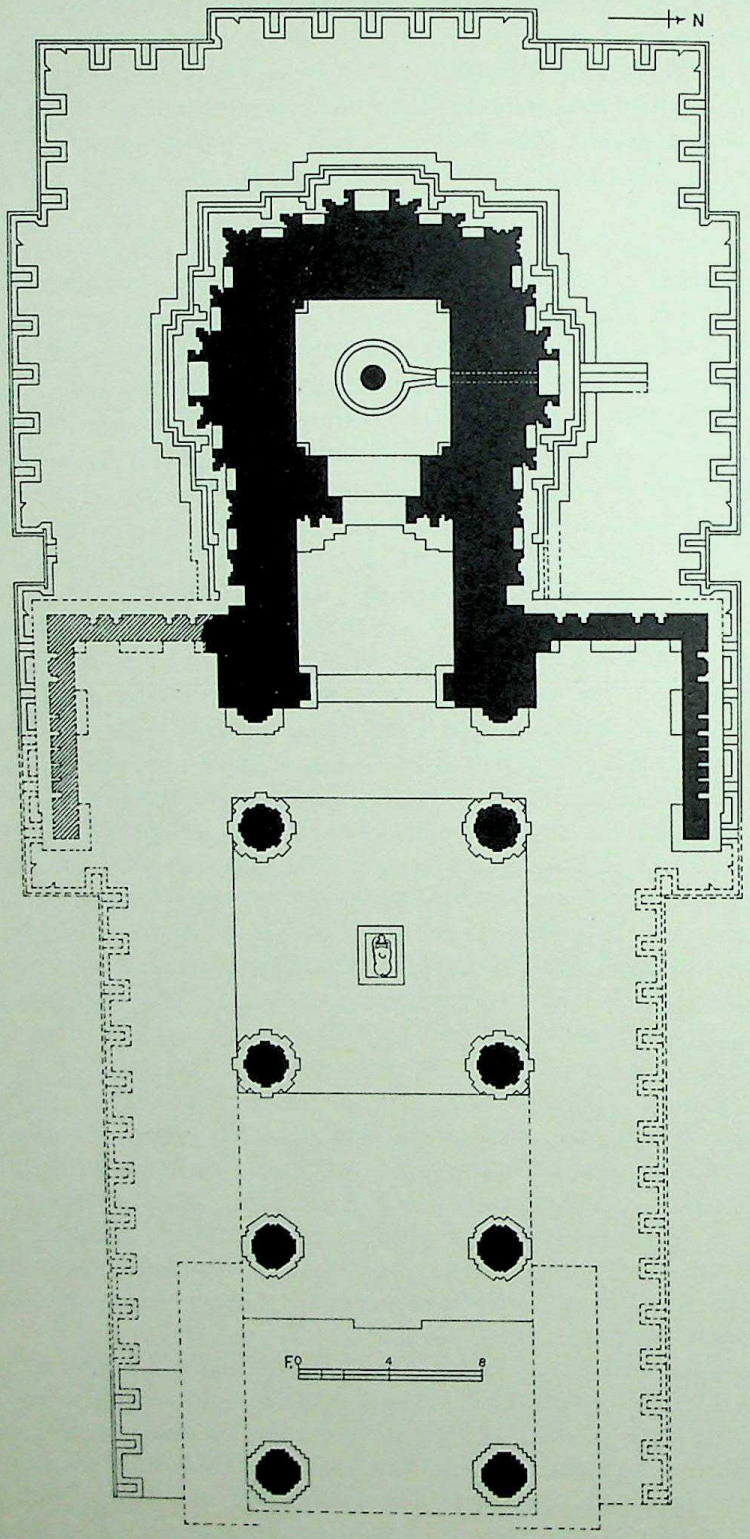

Fig. 163. Sinnar. Īśvara temple, plan. (After H. Cousens.)

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four pairs of pillars in series constituting a long nave, geometrically formed by an addition of a rectangle to a square and a somewhat weakly or vaguely differentiated projected porch-like part (continuous with the nave) at the east (Fig. 163). Something, however, can still be guessed about the nature of the formal composition of the elevation and the general treatment of elements involved. The exterior of the maṇḍapa at the rear end has several surprising features, indeed unlike anything known for the buildings in Karnataka or in Maharashtra either. There was no adhiṣṭhāna here; a kind of rājasēnaka (presently highly mutilated), vēdikā, and āsanapaṭṭa together formed a complex that is featured directly above the upapīṭha (Plate 788). The vēdikā has small pillarettes between which are inserted sculptured slabs showing episodes perhaps from the epics and the *purāṇas*. Next, above the āsanapaṭṭa, occur dwarf pillars, plainly shaped but not ornamented (Plate 788), excepting at the northern (and, by implication, southern) bhadra, from which point onward perhaps an open part of the hall progressed. The spaces between these dwarf pillars are filled in, not by the normally seen jāla-grilles but slabs showing on the outer face miniature tōraṇas of the Cālukya brand which canopy vimāna models or, alternatively, stambhikās bearing Latina-kūṭas (Plate 788). While fitting these slabs in places, the projecting pōtikās of pillars at the upper end created a problem, the masons could not well manage that aspect of construction. As in the vēdikā, so between these dwarf pillars, the sculptured slabs look like cardboard insertions, effected probably (or at least it seems) as an after thought. Though constructionally a failure, the design-ideas are scintillating for their novelty.

It seems that the Cālukya custom to give a start to an open raṅgamaṇḍapa as though it is a gūḍhamaṇḍapa up to an initial length (beyond of course the antarāla kapilī-walls) had been interpreted here in a different way. The designer started it as a semi-open raṅgamaṇḍapa at the rear end, closed the upper open portion there with carved slabs, and next proceeded with the open part whose peripheral or side-aisle pillars are lost and what is now left is a series of the central nave-columns alone.

The terminal pillar at the closed part was carved in the upper section; the surviving evidence is at north (Plate 789), though pillars, probably similar or complimentary in design, that must have followed the same peripheral alignment, are lost.

The columns of the central vessel apparently look alike, largely because of the three superposed carved and paneled belts common to them all; but they differ in geometry of shape. Those at the east end are Vardhamāna or square with five angle-serrations (Plates 790, 792). The pair behind is basically hexagonal (Plate 791) and the two pairs forming a square behind it are octagonal (Plate 791). The lower section of the shaft of each column has cavities filled with exquisitely rendered figures of a few divinities (Plate 790) but largely apsarases (Plate 791). And lastly, the corresponding wall-pilasters flanking the antarāla are Bhadraka. The curved top part of the shaft shows nāsīs, a survival of the Rāṣṭrakūṭa décor tradition. The decorative style and scheme of these pillars are in point of fact unlike any known in the Cālukya domains. However, the shapes, the geometrical forms, the cutting of the capitals, etc. of the pillars clearly ally with contemporaneous Karṇāṭa columnar types.

The antarāla has a makara-tōraṇa (supported by half columns) which does not look Karṇāṭan (Plate 793). It distantly recalls Maru-Gurjara of western India and the later varieties of the Kākatīya vandanamālikā. Naṭēśa takes place in the hemicyclic field below the arched vandanamālikā.

The Aṣṭa-Dikpāla ceiling of the antarāla, according to H. Cousens, reveals some errors about the location, mounts, and attributes in case of a few Dikpāla figures. The ceiling, by its typology, provides one more evidence of the temple's Karṇāṭan

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affiliation.

Though the śākhās of the garbhagṛha's saptaśākhā doorframe are conventionally the same as known in Karṇāṭa, their ordering, splay (which is wider here), detailing, and style of working differ. The śākhās in order are vyāla-, vallī-, stambha (rounded)-, plain (half round)-, peopled scroll, and ratna. Some of the well-preserved figures at the pēdyā (like the riverine goddesses) betray excellence of form and body flexures as are those at the column-niches and in the upper tala niches.

The Īśvara temple, though a sole example of its kind in Sēūṇadēśa, is an important landmark in the history of Karṇāṭa architecture, both for its individuality and the influences some of its ideas exerted on the subsequent column forms in Sēūṇadēśa and in Mālavadēśa (Un), and through them on Gujarat of the 12th century as at Siddhapura (Rudramahālaya) and Prabhāsa (Sōmanātha).

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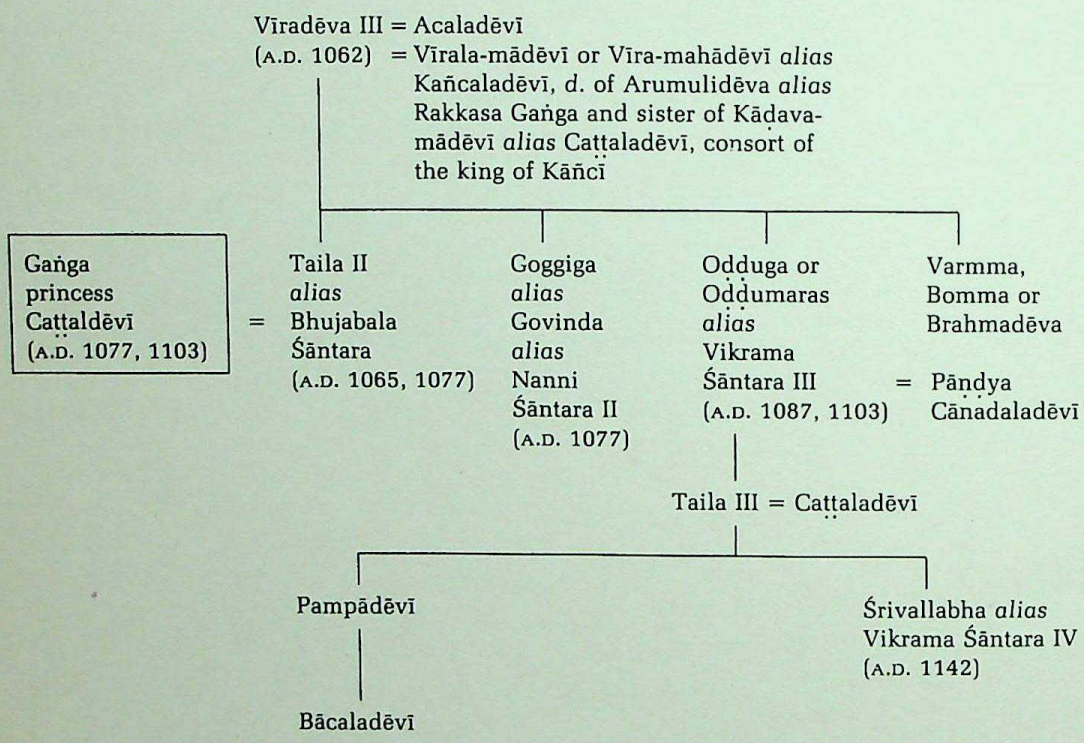
Genealogical Table: *Śāntaras of Huṁca*



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CHAPTER 39

II.C.1.g.

Northern Karṇāṭa style, *c.* A.D. 1060-1142

Śāntaras of Huṁca: Phase II

Historical Introduction

After Cāgī Śāntara, the dynasty, though surviving, passed for over a century into political limbo. The names of the princes who followed in succession are known from the inscriptions of the date after A.D. 1050; but they pass over in silence on their activities and status. The events that followed Cāgī Śāntara's death in a battle in c. A.D. 940 had at some point soon after sent the Śāntaras into an obscure living. The direct control of the Śāntara's land then onward implied by the Cālukya feudatories ruling from Banavāsi, the disastrous invasion of Cōḷa Rājarāja on Kuntaladēśa in time of Cālukya Satyāśraya (A.D. 997-1008), and subsequently the occupation of Pombuḷcca (Huṁca) principality by two Cālukya princes — Bijjarasa and Gōnarāja — explain the inconsequential position to which the Śāntaras were reduced for many decades. From gloom, dishonour, and inaction, Vīra Śāntara II lifted the dynasty up; for he seemed to have freed Śāntaḷige-nāḍ from the usurpers and restored it to its former glory.

This fresh lustre is reflected from the Śāntara records that now not only begin to appear in number but are also vocal on dynasty's achievements. The surviving sculpture and architecture of that time in the capital town Huṁca further attest to the dynasty's revived glory. For instance, Vīra Śāntara rebuilt the ancient family shrine of Jakkiyabbe-Padmāvatī in Huṁca, to which his consort Cāgaladēvī added a tōraṇa in A.D. 1062. More temples were to be founded in this period in Huṁca. A village headsman and burgher — Paṭṭana-svāmī Nokkaya-Seṭṭī — built "Paṭṭana-svāmī Jinālaya" *olim* "Tīrthada-basti" in A.D. 1065. Vīra Śāntara's son Bhujabala founded a Jaina temple called "Bhujabala-Śāntara Jinālaya" in A.D. 1065, and also granted donations to the aforenoted temple built by Paṭṭana-svāmi. In A.D. 1077, Gaṅga princess Caṭṭaladēvī, the sister of queen Vīra-mahādēvī (consort of Vīra Śāntara II) founded a temple called "Ūrvītilaka-jinālaya" *olim* "Pañca-jina-mandira" in memory of her parents. All these temples were built in Huṁca.

The Śāntara dynasty, as earlier, had continued to be an ardent patron as well as follower of Jainism; the pontiffs, to whom they owed their spiritual allegiance, belonged to the Drāviḍa Saṅgha of the Digambara Jaina Church.

Architectural Features

The extant buildings of the period have been planned as unbayed rectangles laid out longitudinally along either the eastwest or the northsouth axis. The exterior is avowedly severe, with an early Calukya upapīṭha-like, but very plain, Mañcabandha adhiṣṭhāna having a jagatī, wide kandhara, and simple kapōtapālikā, the walls not relieved by any

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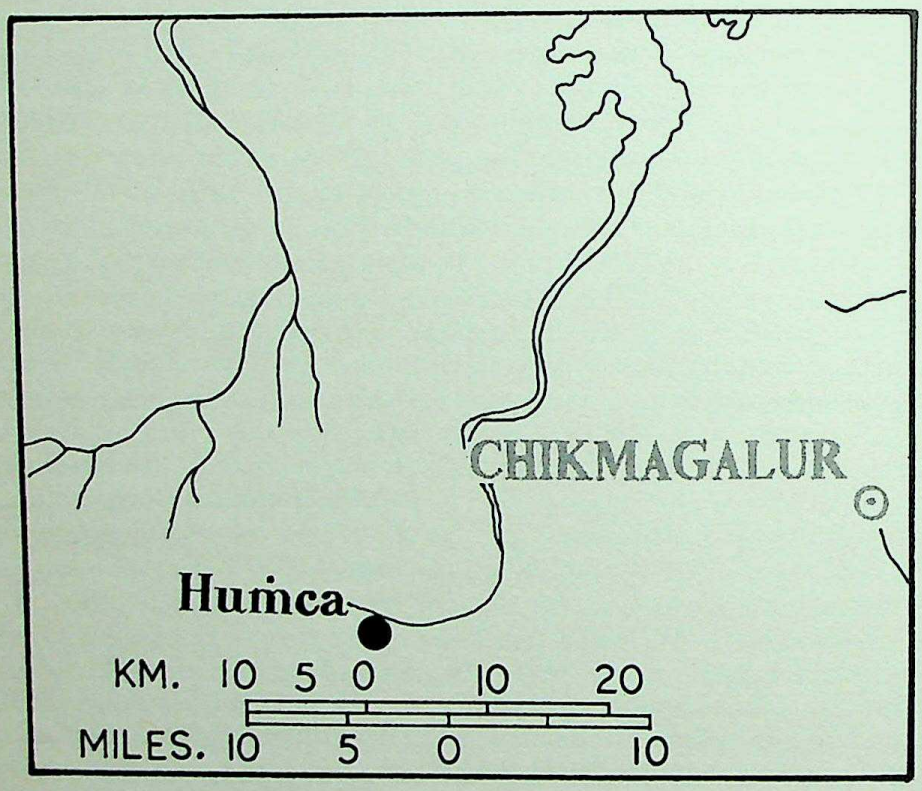

Kuntaladēśa (Karnataka), Śāntaras of Huṁca, temple sites.

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architectural device, not even the usual wall-shafts, in fact no exterior decoration whatsoever. The columnar interiors, however, and even more the Jina sculptures within the sanctuaries, are notable — some exceptionally handsome, some glorious more for the ancillary elements than their physical look.

Huṁca, Pārśvanātha temple (Plates 794, 795)

Traditionally the most ancient, the most sacred, and hence the principal Jaina temple in Huṁca ensemble is this temple, called "Lokkiyabbe-Jinagēha" in the inscriptions. The building seems a replacement in Vīra Śāntara's time of the earlier edifice of Jinadattarāya (ninth century A.D.) and maybe of a date a little anterior to A.D. 1062.

The temple, east-facing, is a plain oblong structure divided into three chambers: the garbhagṛha, the first closed hall, and the second closed hall. Inside the sanctuary are the beautiful sculptures of Jina Pārśva, Yakṣī Padmāvatī (locally called Lokkiyabbe, the dweller of the Lokki tree), and Yakṣa Sarvānubhūti (converted into Dharaṇēndra). A cross lintel inside this garbhagṛha has been supported by two simple but ancient-looking pillars, perhaps the remainders of the ancient building of Jinadatta's time.

Flanking the doorway, the first fore-hall has a pair of standing figures of Jina Pārśvanātha with a surrounding narrative of the "upsarga" or tormentations inflicted on the Jina by the dark powers of the demon Śaṁbara. The second hall has Śrīkāra pillars in the nave, elaborately moulded, shaped, and ornamented with muktājāla, maṇipaṭṭikā, and vasantapaṭṭī (Plate 794). This pretty second hall, judging from the style of the pillars, may have been added in early 12th century A.D.

To this latter hall was added a mukhamaṇḍapa in the Vijayanagar style of *c.* 15th century A.D. A tōraṇa had been set up at some spot in front of this temple (by Cāgaladēvī in A.D. 1062), a fragment showing makara vomitting the vandanamālikā (whose loops shelter Jina figures in kūṭa-niches) (Plate 795), now staked in the precincts of the Pārśvanātha temple, might be a part of this particular tōraṇa.

Huṁca, Pañcakūṭa basadi (Plates 796-800)

The temple, as earlier stated, was founded by the royal lady Caṭṭaladēvī in A.D. 1077 for the merits of her parents.

The rectangular vimāna, like the Pārśvanātha temple, is virtually featureless and this might have been the stylistic intentions for this period in this locale, in accordance perhaps with some liturgical injunctions of the Drāviḍa Saṁgha. The longer axis of the temple is laid along northwest and the rectangle is divided into two halves, the first one containing five cells in file containing five Jinas with Pārśvanātha in the central cella, the other four possibly are Ṛṣabha, Śānti, Ariṣṭanēmi, and Vardhamāna. The second longer half of the rectangle represents a pillared paṭṭaśālā-hall which perhaps uses some late tenth-century pillars along with more simple chiselled make-shift types (Plate 796). The pañcaśākhā doorways of the garbhagṛhas of the five sancta are of the usual Karṇāṭa type of this period, though somewhat less exuberant. The central square of the hall supports a compartmented Aṣṭa-Dikpāla ceiling with a figure of some dancing Yakṣa (or Indra) in the central or ninth quadrant (Plate 797).

To this great rectangular whole is attached at the east a pillared mukhamaṇḍapa into which open three ornate doors of the paṭṭaśālā. The northern doorway has six śākhās — bāhya (padmapatra), mālā-, stambha-, amara or gandharvā-, vallī-, and ratna. At its pēdyās occur a set of five figures which include nāga (nāginī at a corresponding opposite position), pratihāras, and cāmara-dhārinī or padma-dhārinī. The wall-pilasters flanking the doorframe harbour larger panels with a set of dvārapālas. The central doorframe, curiously, had been less carefully wrought, but, by way of com-

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pensation, has huge life-size detached door-guardians (probably Pārśva yakṣa and Dharaṇēndra), inclining at (and hence masking) the flanking wall-pilasters. The southern doorway resembles the northern, but differs in a few details and rendition; there is, here, for instance, a vyālaśākhā in lieu of bhūtaśākhā and the form of the creeper and its detailing are prosaic.

The mukhamaṇḍapa or mukhaśālā (which is of raṅgamaṇḍapa seriousness) has columns that represent Śrīkāra, Citrakhaṇḍa, Bhadraka, and Viṣṇukānta varieties, all unornamented, but the last two at least are elegant in shape (Plates 798, 799). Excepting the four Śrīkāra of the nave, the rest are all slim. A Lakṣmī-tōraṇa (Plate 800) is applied at the entry-pair, above the hastihasta-stairway.

In the paṭṭaśālā have been placed an image of Yakṣa Dharaṇēndra, a Śāsanadēvī, and the Śrutadēvatā Sarasvatī which appear to have been executed in the same style as the two large dvārapālas at the central door of the paṭṭaśālā. At least one of the three can be dated to A.D. 1147, set up in that year by Paṁpādēvī, sister of Vikrama Śāntara IV. A scion of the Śāntara clan, Jagaddēva, had for some years worked as the "durgapāla" (master of the keep) of Aṇahillapāṭaka in the early years of Caulukya Jayasiṁhadēva Siddharāja of Gujarat.

Some time late in the 12th century or soon after, the Śāntaras had come under the spell of Vīra-Śaivism. Also, by then, they had shifted their seat of governance to the western side of the Malanāḍ hills. Losing thus the political importance as well as patronage, Huṁca apparently received no fresh buildings thereafter. The township, however, has had a continued existence till this day as an important tīrtha as well as one of the centres of southern Jainism, and apparently had escaped the onslaughts of the Vīra-Śaivas, nor did the later Śāntara princess turn against their ancestral religion and its sacred foundations.

Huṁca, Kuṇḍa (Plates 801, 802)

To the southwest of the village, a little inside the hilly woods, is this elegant but partially damaged, square kuṇḍa or step-well. Its upper as well as lower inner facings show a series of panels displaying full-blown lotuses and diamond-shaped floral motifs between the galapādas. At the central points of each of the three sides of the kuṇḍa descend a stairway flanked at the lower end by totemic elephant pairs (Plate 801). At the fourth side is a praṇāla-conduit through which is conducted a very thin stream of water to collect at the central pool (Plate 802). Five steps continue all around the lower reaches and are pierced only by the three descending stairways, each flanked by a pair of she-elephants. It is difficult to date the kuṇḍa, arguably though it could be of a date somewhere in the early years of resurgence of the Śāntara power, probably built in the sixties of the 11th century.

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CHAPTER 40

Northern Karṇāṭa style, *c.* A.D. 1200-1250

Unknown dynasty of Kōḍanāḍ and Kundanāḍ

Historical Introduction

In the medieval times, a part of the present day Sagar Taluk in Karnataka seemingly was known as Kōḍanāḍ and Kundanāḍ. A local chieftain named Baleyyaṇṇa Vergaḍe of that territory founded a temple to Nīlakaṇṭhēśvara *olim* Bilēśvara *olim* Sōmēśvara (as stated in the inscriptions) at Nāḍkalsi, the village situated some five miles to the east-northeast of Sagar and located inside the forest. (The temple is currently known as Rāmēśvara.) No details are known about the dynasty to which the chieftain belonged. But the two temples of his time, both facing north, stand in the same precincts and are in good condition. Of the two, the so-called Rāmēśvara is dated to the year Ś.S.1140/ A.D. 1219, the founder being the aforementioned chief Baleyyaṇṇa. The second temple, now called Mallikārjuna, seems contemporaneous as judged by its bearings. Both buildings are in the Cālukya style even when the overall suzerainty of the area at this period may have been Hoysaḷa. (More precisely, perhaps, the temple's architecture may have been related to the style patronized by the minor house of the Kadambas of Nāgarakhaṇḍa or other near-at-hand tracts.) For this late date, the quality of the buildings' art is exceptionally high. (In point of fact, this largely continues to be so throughout the erstwhile Cālukya kingdom during the first half of the 13th century.) Two other temples, in the general Nāḍkalsi idiom, whose dates and founders are unknown, are at Hosagunda and Pura.

Architectural Features

The generalizations, if justified, are based only on four aforenoted instances. The vimāna in this style is joined with a raṅgamaṇḍapa either of the same size or of larger and wider dimensions. The vimāna may be a plain square or a square with the bhadra projection. It can, unusually though for medieval Karṇāṭa, be sāndhāra (Nāḍkalsi, Hosagunda). The adhiṣṭhāna has well-cut mouldings but no carved adornment. The wall may be stark plain or relieved by wall-shafts and bhadra-khattakas with miniature superstructure. The superstructure of the vimāna (extant in one case) is Phaṁsanā. The vēdikā of the raṅgamaṇḍapa is formed by kūṭastambhas with diamonds between, both sharply defined and in high relief (Plates 807, 814), as in many late Cālukya halls of Phase II. A carved kakṣāsana tops the vēdikā and dwarf, fluted, and highly polished pillars of the customary Cālukya type (the fluted type also occurring with the carved "flame" belt at the bottom and maṇipaṭṭikā near the necking) rest above the āsanapaṭṭa

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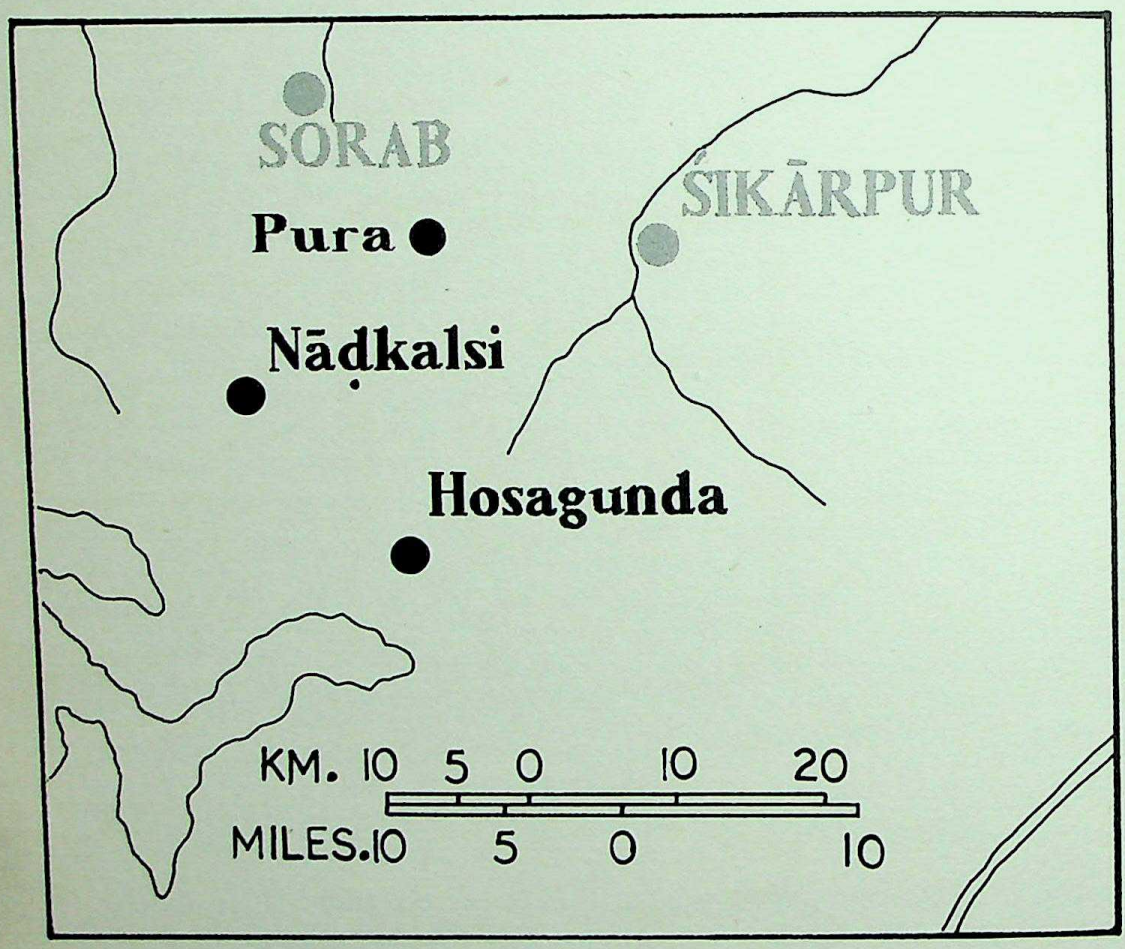

Kuntaladēśa (Karnataka), Unknown Dynasty of Kōḍanāḍ and Kundanāḍ, temple sites.

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(Plates 804, 808, 812). The pillars in the nave are polished (or unpolished as at Hosagunda) Śrīkāra (Plates 804, 808); they stand over a raised oblong or square raṅgabhūmikā and are adorned with usual sub-mouldings and ornamentation (Plate 809). The jalapatra or water-leaves adorning the bell member uncustomarily show engraved motifs such as dancing apsarases, Ratī-Madana, Ratī-nāyaka-mithuna, elephant, and cakravāka figures with firm and precise craftsmanship, engraved as though on a brass vessel (Plates 805, 810, 811). The lintel-soffits show a full-blown lotus at the central section. The main, square, Samatala ceilings show the familiar nine full blown lotuses (Plate 813) of the same kind as at the lintel soffit; at other situations these may be six or four, depending on the size of the ceiling. The carved doorframe of the garbhagṛha is somewhat lesser in make up, content, quality, and significance; it is flanked by a narrow vertical strip of vallī-jāla and pilasters. The soffit of the eave of the maṇḍapa shows the usual, simulated, staggered wooden grid-frame and in one instance animals as well as birds in beautifully formed medallions at the edge.

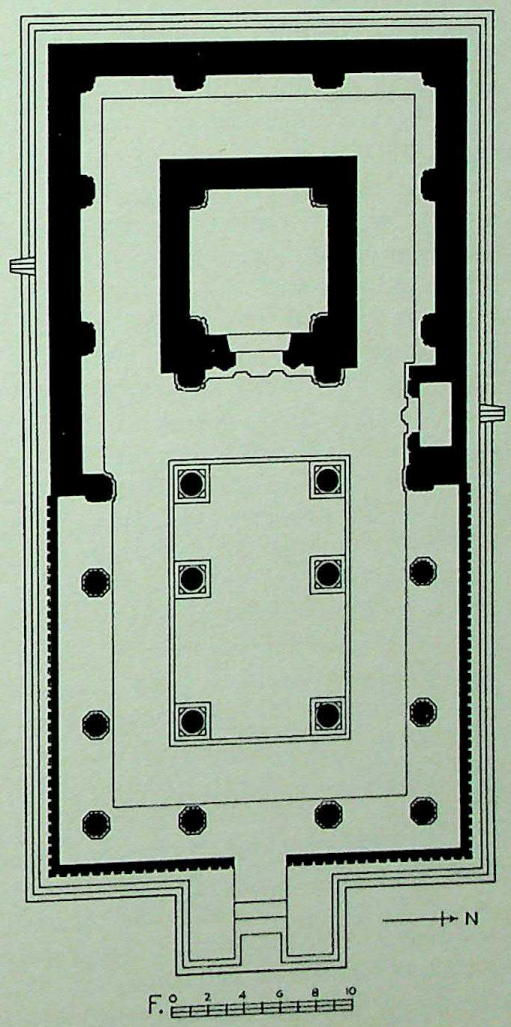

Fig. 164. Nāḍkalsi. Rāmēśvara temple, plan. (After Mysore Archaeological Department.)

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Nāḍkalsi, Rāmēśvara temple (Fig. 164; Plates 803-805)

The temple is sāndhāra with plain featureless walls for the vimāna. Along with its raṅgamaṇḍapa, the plan forms a continuous rectangle (Fig. 164). The building is based on a common, sharply moulded, but undecorated adhiṣṭhāna (Plate 803). The garbhagṛha proper is surmounted by a Phaṁsanā superstructure topped by a Brahmacchanda śikhara and has a śukanāsa-front crested by the so-called Hoysaḷa lion-and-warrior figure. The gāḍha of the mahānāsī of the śukanāsa shows the usual figure of Naṭēśa.

The square raṅgamaṇḍapa has four Śrīkāra pillars (Plate 805) in the nave and two more at the rear, the raṅgabhūmikā continuing beneath these up to the antarāla fore-edge (Fig. 164). Their leaf decoration shows fine engraving of motifs such as cakravāka (Plate 804). The peripheral pillars above the āsanapaṭṭa are fluted (Plate 805). The two antarāla niches shelter Viṣṇu and Gaṇēśa (broken).

Nāḍkalsi, Mallikārjuna temple (Fig. 165; Plates 806-813)

The vimāna (Plate 806) in this case shows aṅga divisions and wall with decorative shafting; the bhadra shows a Nāgara-kūṭa-khattaka. The superstructure is missing (or was never built). An antarāla intervenes between the large raṅgamaṇḍapa and the vimāna. The raṅgamaṇḍapa for a few feet starts like a gūḍhamaṇḍapa as is known from several medieval Karṇāṭan buildings; inside the walling of this part are a pair of two niches (set at right angles) (Fig. 165) which contain Sapta-Mātṛkās with Vināyaka and Vīrabhadra, also Gaṇēśa, Caṇḍikā, and Hara-Gaurī, the last image set up by several citizens of Kundanāḍ as per its undated inscription. The antarāla-doorframe has Gajalakṣmī at the lalāṭa and Tāṇḍavēśvara above, flanked by Brahmā and Gaṇapati (right) and Accyuta and Durgā on the left. The saptaśākhā doorframe has the usual jambs including the innermost ratnaśākhā.

To the oblong ample raṅgamaṇḍapa (which on plan also has karṇas) are applied three staired entrances at east, north and south (Fig. 165). (The maṇḍapa is 35 ft. wide and 45 ft. long.) The pillars and ceilings (Plates 808, 813) associated with this impressive hall (Plate 808) are similar to those of the Rāmēśvara. The nave pillars are eight, ranged in rectangular formation over a raised raṅgabhūmikā (Fig. 165; Plate 808). They are polished and decorated in the same style as of Rāmēśvara (Plates 804, 810, 811). The peripheral dwarf pillars are of the usual fluted type with decorative belt and nāsī-motifs at the lower section (Plate 812). The eave-soffit edge, however, lacks the medallion decoration. The customary guarding she-elephants at the stairs are mostly missing. (Rāmēśvara temple preserves one at its single stair-case, at east.)

The two buildings are important more for their interior, particularly their highly polished and interestingly decorated Śrīkāra columns, though the vēdikā-complex of the halls can be called noteworthy for the rhythm of its graceful elements, and the kakṣāsana for its floral and figural enrichment (Plate 807).

Hosagunda, Īśvara temple (Plates 814-816)

This temple in the wooded area of Hosagunda in Shimoga District is larger than those at Nāḍkalsi, but in the same general style though without their finesse and decorative richness. The exterior of the building is surrounded by rank vegetation. The main entry is at the east and a side opening is at the south, both through the raṅgamaṇḍapa whose adhiṣṭhāna supports a vēdikā showing kūṭastambhas bearing Latina-kūṭas and stylized rosettes between the stambhikās. The kakṣāsana bears a variety of figures including divinities, music making gandharvas, narrative episodes, etc. (Plate 814). The peripheral dwarf columns are fluted (Plate 814). The spacious interior has three

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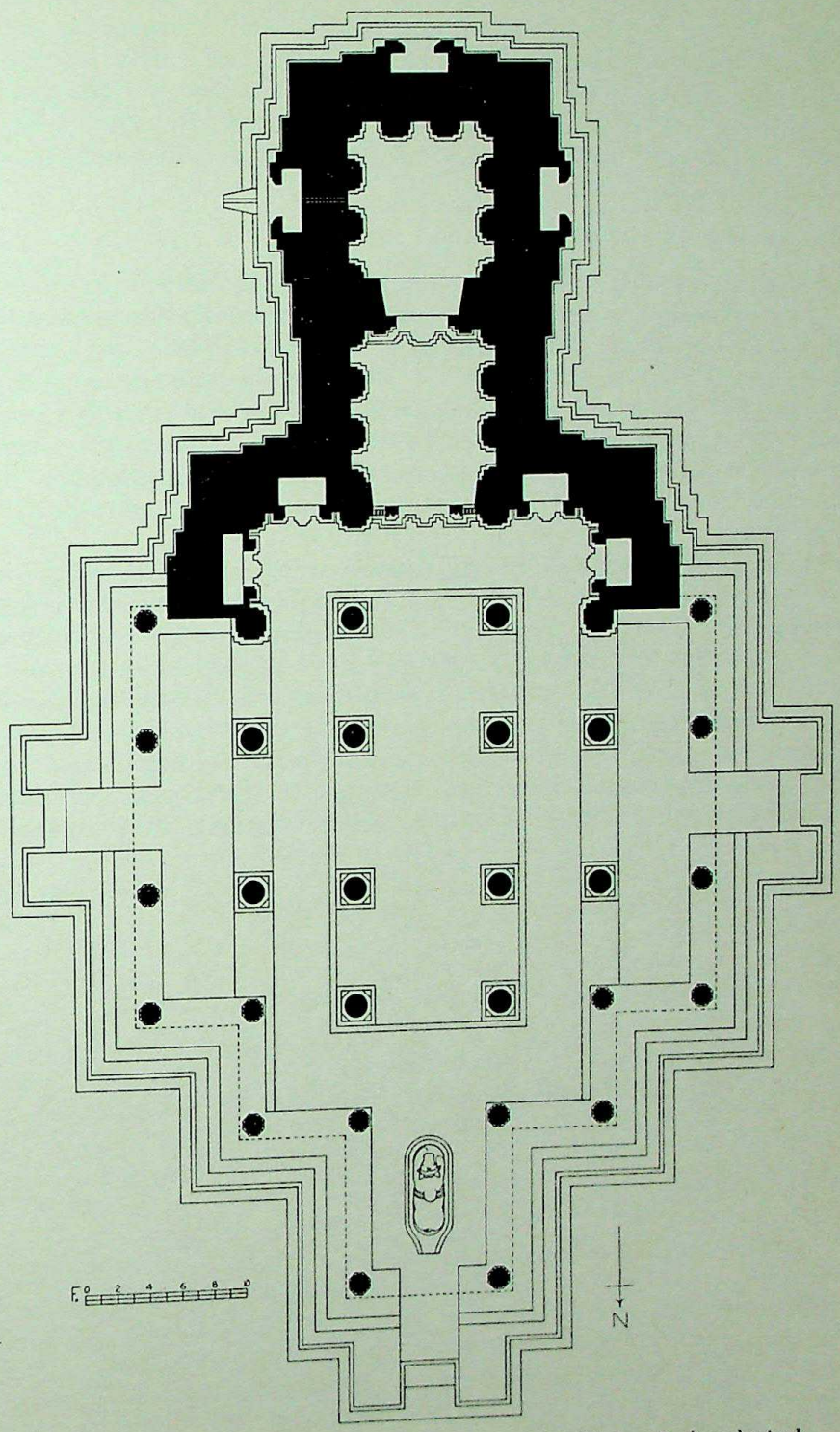

Fig. 165. Nāḍkalsi. Mallikārjuna temple, plan. (After Mysore Archaeological Department.)

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pairs of unadorned Śrīkāra pillars (Plate 815). The east wall of the antarāla has a plain triśākhā doorway flanked by jālas showing diamonds within perforated holes (Plate 815). The wall flanking the pilasters, on either side, has also a broader jāla of the same specification (Plate 815). The antarāla interior has a pair of Śrīkāra columns of the kind noticed in the raṅgamaṇḍapa, and likewise unadorned. All pillars, be they abbreviated, half, or full, are all unpolished. The undecorated doorframe (Plate 816) needs no comment, except that the hanging buds of its awning remind one of the Hoysaḷa convention. The temple, unusually, is sāndhāra; an ample ambulatory passage goes around the square sanctum (Plate 816).

Pura, Sōmēśvara temple (Plates 817-821)

The fourth building in this style is this Sōmēśvara temple. The austere vimāna shows bhadra with upabhadras, pratiratha, and karṇa with a medial ratnapaṭṭa on the otherwise plain walls raised on the Mañcabandha adhiṣṭhāna. The upper courses of the Phāṁsanā superstructure have been lost. The temple has a gūḍhamaṇḍapa as well as a mukhamaṇḍapa of the raṅga type. This latter adjunct has vēdikā (with āsanapaṭṭa) of the kūṭastambha type surmounted by kakṣāsana (Plate 817) which at places shows amorous pairs in panels. The āsanapaṭṭa supports fluted pillars (Plate 818). The soffit of the eave follows the Hāvēri type though unadorned and is obviously on a lesser qualitative level.

The pañcaśākhā doorframe of the gūḍhamaṇḍapa follows the usual conventions of form as well as style of carving, adopting as it did low and flatish relief (Plate 820). The lintel-face supports five shrine models, the Phāṁsanā and the Drāviḍa. Had they been polished, the central four Śrīkāra pillars and their stencilled patterns at the bell-member (Plate 819) would have been set off as clearly as attractively. The Samatala ceiling shows four large lotuses in boxes (Plate 821). The Bhadraka wall-pilasters are plain. The khattaka-niches enshrine the images of Bhairava, Caṇḍikā, and Viṣṇu. The triśākhā antarāla-doorframe has good side gratings. The garbhagṛha-doorframe needs no special comments. The temple apparently dates from early 13th century.

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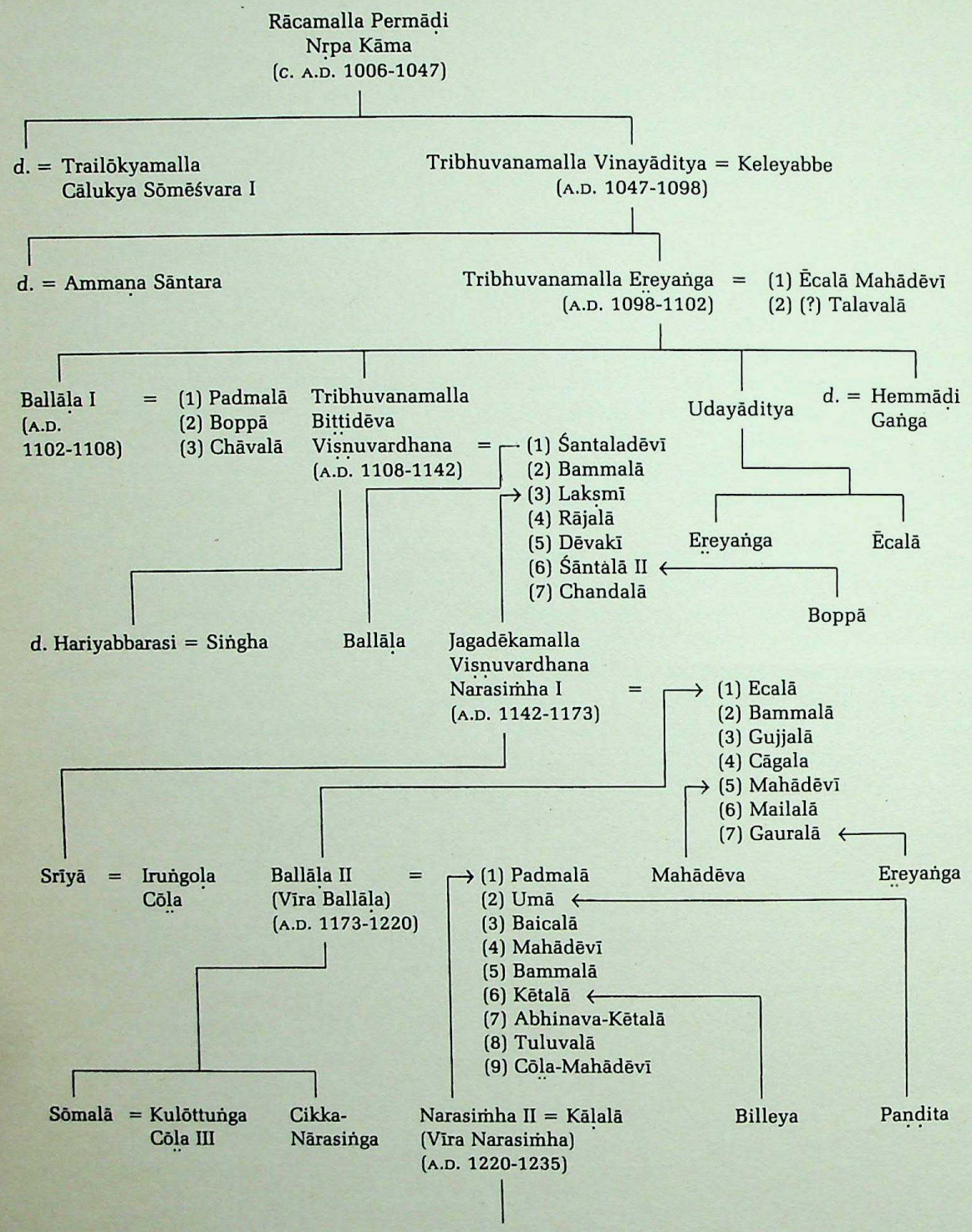

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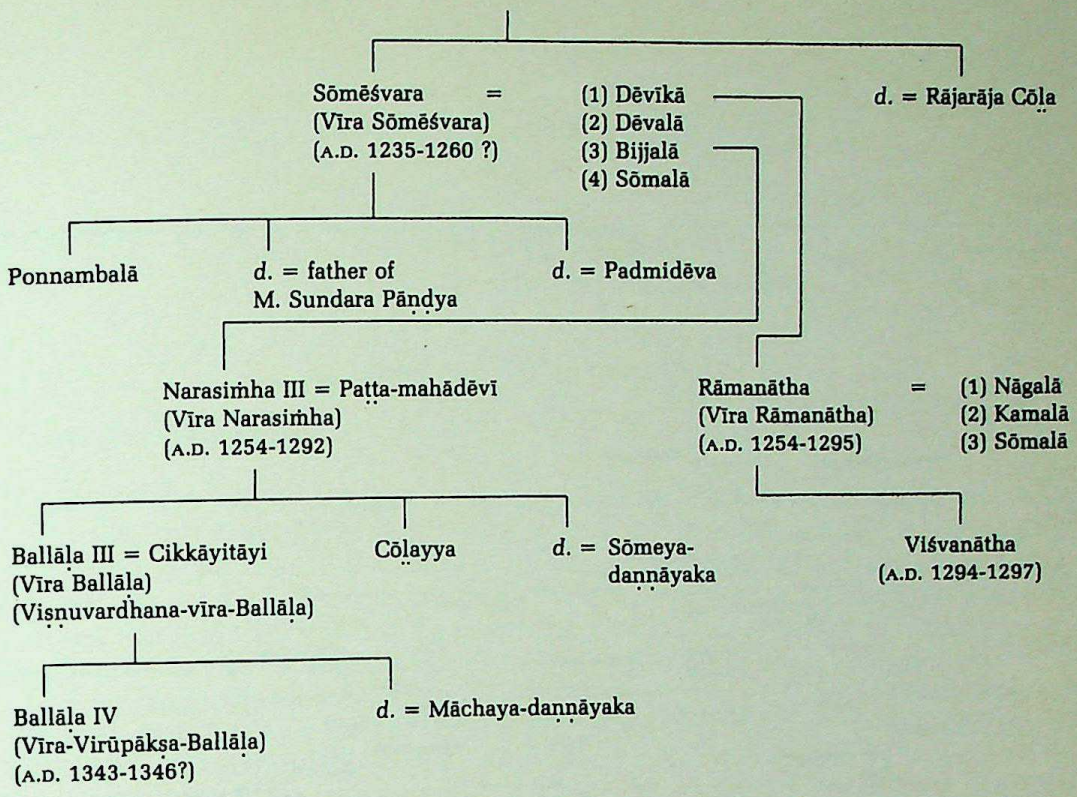

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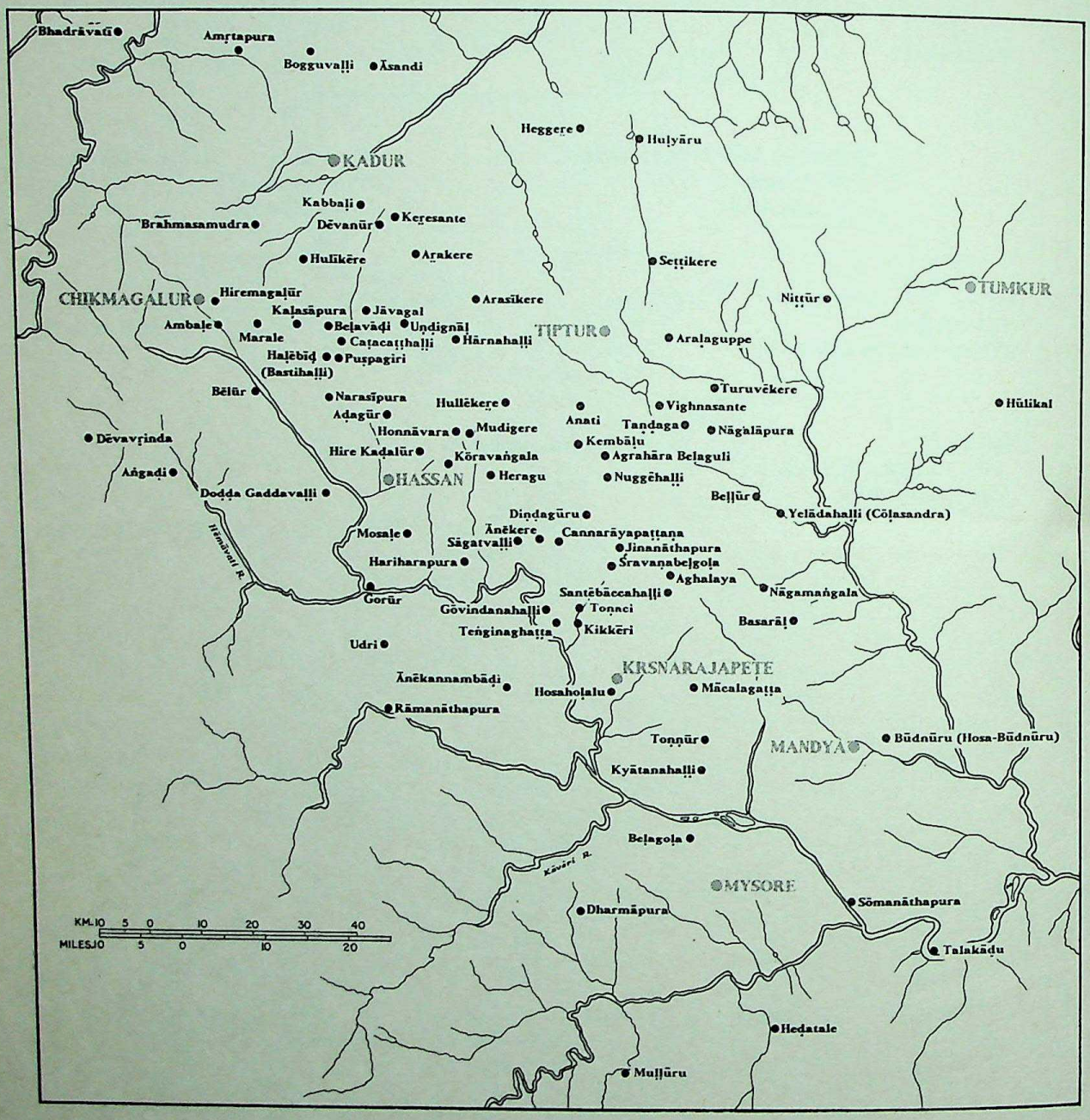

Kuntaladēśa (Karnataka), sundry temple sites.

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CHAPTER 41

Southern Karṇāṭa style, *c.* A.D. 1047-1346

Hoysaḷas of Dōrasamudra

Historical Introduction

The Hoysaḷas, like the Śāntaras, were a hill dynasty. The legend associates an ancestor "Poysaḷa" or "Hoysaḷa" with killing a tiger at the command of his preceptor in the precincts of the temple of Vāsantikā in Aṅgaḍi, the sage in the Jaina version of the legend had been Sudatta muni. While some scholars dismiss "Hoysaḷa" as a mythical figure, others are inclined to take him as an historical personage. A mid tenth-century Noḷamba chief had a title "Poysaḷa," the reason for assuming it is not known. At any rate, the Hoysaḷa inscriptions refer to the "Saḷ" legend as a reality. The well-preserved Hoysaḷa temples from the 12th century onwards often show above their śukanāsa a figure of an attacking śārdūla or siṁha — tiger or lion — combated by a spear-bearing man. A motif of vyāla fought by a lance-bearing man was of course known as early as the Gupta period, but that motif had never appeared as a śukanāsa-crest, although, of course, in the northern Indian temples (some considerably predating Hoysaḷa temples), a seated lion figure does appear at that location. Hoysaḷa inscriptions also claim the dynasty's descent from the ancient Yadu-kula, the chiefs (later monarchs) prided in calling themselves "Dvārāvatīpuravarēśvara."

The Hoysaḷa history takes up a tangible shape from Nṛpakāma (or Nṛpa Kāma). His capital was Sosavūr, present-day Aṅgaḍi, Sanskritized as "Śasakapura" in the inscriptions, located in the densely wooded hills. The chief is first mentioned in an epigraph of A.D. 1006. He was the first noble of the dynasty who had started expanding the territory of his principality and in the process had had an encounter with Apramēya, a general of the Cōḷa army, at Kalliyūr. Apparently, he also had clashed with the Cōḷa's subordinates in the lower southern Karṇāṭa territory. The Cōḷa emperor Rājēndra, therefore, sent his general Kannam to subdue him in 1022. In 1027, the Koṅgāḷva feudatory of the Cōḷas — Rājēndra Cōḷa-Pṛthvī-mahārāja — countered Kāma who thereupon sought assistance of the Kadambas whom, in his turn, he assisted when their territory was raided by the Cōḷas. Kāma's rule may have ended some year before 1047 when his son Vinayāditya is for the first time reported to have occupied the Hoysaḷa throne. Hoysaḷa Mahādēvī, a consort of Cālukya Sōmēśvara I, may have been Kāma's daughter.

Vinayāditya, who had shifted his capital to the plains in Bēlūr, Bēluhūr, or Vēlāpura, had a long rule of over 50 years. He succeeded in extending his power over the western part of Gaṅgavāḍi. As its consequence, Rājēndra Cōḷa, on his way back to home country after the battle of Koppam, had attacked the Hoysaḷa chiefdom whereupon the Cālukya monarch Sōmēśvara rushed aid to Vinayāditya for defence. In the days of Sōmēśvara II, Vinayāditya, with his valorous prince Eṟeyaṅga, assisted the emperor in repulsing the Paramāra Jayasiṁha's attacks on the Cālukya empire and

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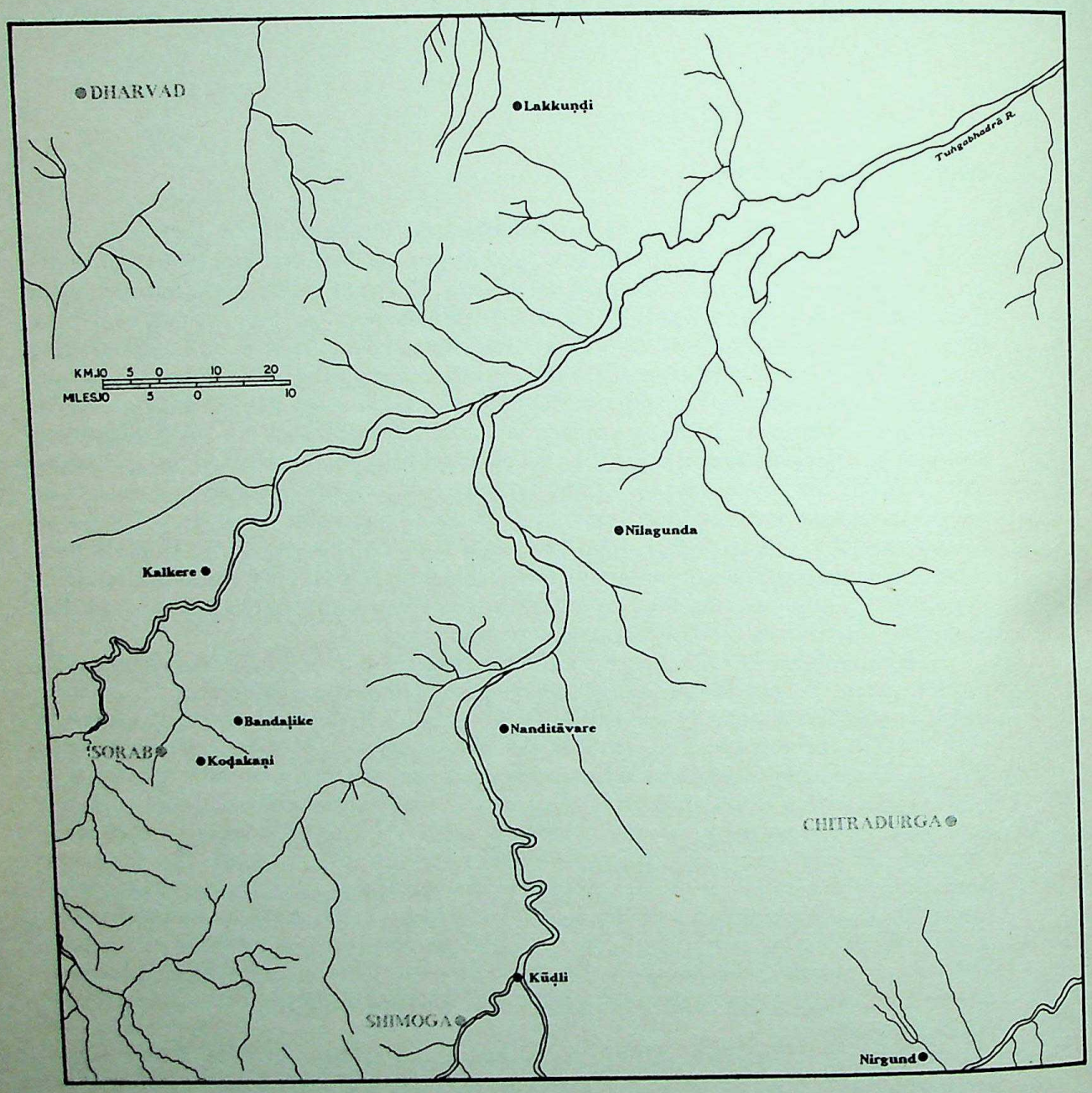

Kuntaladēśa (Karnataka), sundry temple sites.

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chased him up to his capital Dhārā. When, in 1077, Vikramāditya VI seized the throne from his brother Sōmēśvara II, Hoysaḷas sided with Vikramāditya. Prince Eṟeyaṅga next assisted the new emperor in his campaigns against Mālava, Vēṅgī, the land of the Cōḷas, and of the Mālepas. As a part of these expeditions, Eṟeyaṅga had captured Cakrakūṭa in the Bastār region and at that occasion even had raided Kaliṅga. The records also talk of his victory on Baliyavaṭṭaṇa, possibly a sea-port town on the Āndhra coast.

Eṟeyaṅga succeeded Vinayāditya in 1098 but by then may have been fairly advanced in age and thereafter ruled for only two years. His elder son Ballāḷa I then ascended the throne. Ballāḷa had inherited a relatively larger chiefdom which included Bayalnāḍ and Sāvimalai. In Ballāḷa's times the Hoysaḷa political expediency took a different turn. He deviated from the family's earlier policy of loyalty to the Cālukya emperor and sought independence by steadily building up power. The emperor, therefore, sent his loyal chief, the Paramāra prince Jagaddēva, in 1100 to curb the Hoysaḷa ambition. However, Ballāḷa and his two brothers, Viṣṇuvardhana and Udayāditya, offered stiff resistance and struck terror in the Cālukyan army. This victory gave thrust to Ballāḷa's plans for expanding the Hoysaḷa territory. In the process he subjugated Ceṅgāḷvas, the chieftains who were ruling Mysore and Coorg districts. He next took Āḷavakhēḍa, also proceeded against the Pāṇḍyas of Uccaṅgi, and even crossed Tuṅgabhadrā for occupying the Beḷvola country of the Cālukyas. The emperor thereupon sent his loyal Sinda vassal Ācugi II of Erambarage who succeeded in pushing Ballāḷa back to Bēlūr. Ballāḷa had married the three daughters of his subordinate chief (or general) Mariyāne, indeed as late as 1103; however, he had died issueless. He was succeeded by his brother Viṣṇuvardhana in 1108.

Viṣṇuvardhana, after consolidating his position at home, sent his general (next prime minister) Gaṅgarāja to subdue the eastern and major part of Gaṅgavāḍi which was governed by the Cōḷa subordinate, the Adigaimān chief of Tagaḍur. The Cōḷa army was led by Adiyama who was put to flight. Of the two other generals, Dāmōdara fled to Kāñcī and Narsiṅgavarma was killed in the battle. The Hoysaḷa army next conquered Kolar and Nangili. By 1116, Cōḷa resistance had been completely crushed and the whole of Gaṅgavāḍi was brought under the Hoysaḷa sway. Viṣṇuvardhana is said to have proceeded as far as Kāñcī in the last leg of this campaign. He next vanquished the Niḍugal Cōḷas and the Koṅgāḷvas — the two Cōḷa vassals — and this feat extended his sway over the Koṅgu country and thus as far as Salem and Coimbatore tracts of the Tamiḻ country. These victories further emboldened Viṣṇuvardhana, and in his plans for being free from the Cālukyas' subordination, he next engaged the Pāṇḍyas of Uccaṅgi and defeated them in the battle at Dumme, a stronghold of the Noḷamba territory, assuming thereby the title "Noḷambavāḍigoṇḍa." The way now was cleared for intruding into the main domains of the Cālukyas. Viṣṇuvardhana soon after captured Baḷḷāre (Bellary) and after crossing the River Tuṅgabhadrā took the fort of Kummaṭa. He next moved westward and occupied Gadag, one of the important towns of the Beḷvola country. Alarmed by the rapidly growing Hoysaḷa threat, the emperor sent a confederated army of his feudatories in 1118 which, however, was routed by the Hoysaḷa general Gaṅgarāja. Encouraged by this victory, Viṣṇuvardhana next attacked the Kadambas and captured the Hānagal fort. In the confusion thus set in motion by the Hoysaḷa revolt, the Pāṇḍyas of Uccaṅgi and the Kadambas of Goa declared independence from the Cālukyas. The Cālukya general Bappaṇa went as far as joining Viṣṇuvardhana's camp. In a pitch battle between him and Bhujabala-gaṅga-permāḍidēva — the Cālukyan chieftain of Maṇḍali province — near Banavāsi, Nanni-gaṅga-permāḍidēva, son of Bhujabala-gaṅga, lost his life.

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It was thus a critical situation for the Cālukyas. The emperor once again sent Sinda Ācugi II to counter the revolt. Ācugi took Goa, the Kadamba chief Jayakēśī had to sue for peace, and Lakṣma was killed in the battle. Ācugi next chased the Pāṇḍyas, dispersed the Mālepas, and seized Koṅkaṇa. His son Permāḍi pursued Viṣṇuvardhana, seized Dōrasamudra, and even took Vēlāpura. In 1122, thus, Viṣṇuvardhana was contained and had to continue accepting the suzerainty of Vikramāditya. He was so subdued that, even after the death of Vikramāditya in 1127, he could not for some years raise his head. In the meantime, after the death of his brother Udayāditya who was looking after the affairs of Gaṅgavāḍi, there had been attempts from the Cōḷa side to recapture Gaṅgavāḍi which he had to counter and had met with some success. From 1131 he once again started preparing for his advances in the north. In 1133 he occupied Baṅkāpura, raided Hānagal though could not achieve full control over it. In 1135 there were once more engagements in that direction. The struggle for power went on during the reigns of Cālukya potentate Jagadēkamalla and his son Sōmēśvara III. As a result, Viṣṇuvardhana in his last years had brought into his possession several tracts besides his Hoysaḷanāḍu, although he apparently had died as a mahāmaṇḍalēśvara of the Cālukyas, even if this subordination was nominal in the ending years.

He had embraced Vaiṣṇavism of the Śrīvaiṣṇava sect of Śrī Rāmānujācārya and had given a powerful impetus to Viṣṇu worship by constructing splendid edifices for Viṣṇu in his home land.

Viṣṇuvardhana had associated his young son Narasiṁha in the administration, more decisively during the last decade of his rule. From 1152 to 1173, which was Narasiṁha's regnal period, the Hoysaḷa power was to decline. Noḷambavāḍi was the first to be lost; and Narasiṁha's expeditions to Tuṅgabhadra tracts yielded no fruit. At home the Ceṅgāḷava and Koṅgāḷava chiefs rebelled but, luckily for him, were brought under control by his general Bōkimayya. In north, the Cālukya power had been usurped by Kalacuri Bijjala whose feudatory Bammarasa drove the Hoysaḷa army away before he took Banavāsi. Narasiṁha's weak rule prompted his crown prince Ballāḷa to dethrone him with the aid of the Ceṅgāḷavas and Koṅgāḷavas and his general Hemmāḍi.

Like his father, Narasiṁha was interested in architectural projects. He made significant sculptural additions to the Hoysaḷēśvara temple at Haḷēbīḍ. He generously had patronized Brahmanism as well as Jainism by giving grants as had been done by his father.

In the time of his successor Ballāḷa II, the Hoysaḷas reached the acme of power and political glory. At the beginning of his career, the Ceṅgāḷavas and Koṅgāḷavas, who earlier were friendly, tried to rebel; that attempt was of course squashed. In 1177 he started toward northern Karṇāṭa and subdued the Pāṇḍyas of Uccaṅgi who embraced his vassaldom. In 1178 he captured Hānagal, but was pushed back by Kalacuri Sankam and was forced to accept the overlordship of the Kalacuris for a while. In the meantime Cālukya Sōmēśvara IV succeeded in regaining his throne from the Kalacuris. He had, however, to quit it before the powerful onslaughts of Sēūṇa Bhillama V from north in 1184 and was forced to take refuge in Banavāsi. Sensing an opportunity, Ballāḷa now marched toward the Beḷvola country which he brought under his control by 1189. By that time Bhillama had strengthened his position and proceeded southwards. In 1190 the Sēūṇa and the Hoysaḷa armies measured their strength in a fierce battle near Soratūr where Ballāḷa defeated the Sēūnas and drove them beyond Lakkuṇḍi which he next made his headquarters and assumed the imperial titles. By 1199, and after several encounters, the family's formidable enemies, the Sindas of Beḷagutti, were subjugated. Queen Umādēvī, consort of Ballāḷa, had taken leading part in the attack.

Ballāḷa's control over the Hānagal country, however, was loose and even as late as

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1211, after several struggles, he could not get a firm hold. The Guttas of Guttavoḷal, too, did not acknowledge his authority, nor did a few other minor dynasties in that area recognized Hoysaḷa power. Likewise, he could not cross River Malaprabhā since the Sēüṇas in the area beyond were very firmly entrenched. In fact a very serious threat to his power came when Siṅghaṇa II, the successor of Bhillama V, led successful campaigns against the Raṭṭas, the Śilāhāras, and the Kadambas of Hānagal. By 1215 Siṅghaṇa proceeded further downwards and with the help of the Sindas who had sought the Sēüṇas' help for freeing themselves from the Hoysaḷas, annexed the whole of Banavāsi district, and he next even swallowed the coveted Beḷvola country. Ballāḷa could not stand the might of the Sēüṇas. He, however, tried to retrieve the lost areas between 1215 and 1218 but his efforts were of no avail against the bullwork to the Sēüṇa arms provided by the Sinda chief Īśvaradēva.

Ballāḷa had married in the Cōḷa royal family and reciprocally had given his daughter Sōmaladēvi to Cōḷa Kullōtuṅga III. When the Cōḷa king was overthrown by his Pāṇḍya vassal Māṟavarmaṉ Sundara Pāṇḍya, the Hoysaḷas aided Cōḷas and reinstated Kullōtuṅga to the throne.

Narasiṁha II succeeded in 1220 his father Ballāḷa, who also was known as Vīra Ballāḷa. Narasiṁha's attention was focused in protecting the weak Cōḷa king Kullōtuṅga and next his successor Rājarāja against the Kāḍava chief and the Pāṇḍya king. In the battles, by 1223, Narasiṁha succeeded. After stationing a garrison under the charge of his son Sōmēśvara he returned to his capital. He next paid attention to regain his territories lost to the Sēüṇas. The battles went on till 1230 with losses on both sides; but in the end Narasiṁha did not gain much. Since in the meanwhile the political conditions once more had deteriorated in the south, he rushed to the Cōḷa country to get released Rājarāja imprisoned by the Kāḍava chief whom he defeated and reinstated the Cōḷa monarch to the throne. Narasiṁha went further down and subdued Sundara Pāṇḍya. His acts won for him the title "Defender of the Cōḷa kingdom."

Sōmēśvara succeeded Narasiṁha to the Hoysaḷa throne in 1235. He had largely lived in the Tamiḻ country and did not bother much about the affairs in his main ancestral kingdom, his apathy or inattention resulted in further losses of the Hoysaḷa possessions in the north to the Sēüṇas. In South, the successor of Rājarāja — Rājēndra — turned out to be a self-willed person and he acted in his own style which created estrangement between him and Sōmēśvara. Rājēndra even independently attacked Sundara Pāṇḍya, at which moment Sōmēśvara changed his policy and helped the Pāṇḍyas and defeated Rājēndra who then struck a compromise with Sōmēśvara. In his last years Sōmēśvara divided his kingdom into two parts, the main Hoysaḷa land he allotted to the crown prince Narasiṁha III by his queen Bijjalā and to Rāmanātha, the son by the second queen Dēvalā, the southern tract. He passed away in 1253.

The partition of the Hoysaḷa kingdom only led to fights between the two step-brothers. Taking advantage of the situation, Sēüṇa Mahādēva invaded Narasiṁha's territory in 1271 but the attack was repulsed. Mahādēva's successor Rāmacandra, however, made fuller preparations for capturing Dōrasamudra but was defeated at Beḷavāḍi by the Hoysaḷa generals Aṅkanāyaka and Cikka Kētayannāyaka and was pushed back to Dumme. The history of Rāmanātha, his defeat at the hands of Jaṭāvarmaṉ Sundara Pāṇḍya I along with the Cōḷas, and his intrusions in his brother's territories must not detain us. In 1291, Ballāḷa III ascended the throne of Dōrasamudra. In 1295 Alāu'd-Dīn Khaljī invaded Sēüṇadēśa, captured Devagiri and took away much of the wealth of the Sēüṇas as booty. Not learning any lesson from this terrible eventuality, Rāmacandra attacked the vassals of the Hoysaḷas and started inroading into Hoysaḷa territories. In 1311 the Muslim army again invaded south, this time

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Rāmacandra helping the invader in his march toward Dōrasamudra. Ballāḷa's valiant resistance was of little avail and the wealth of the Hoysaḷas including maunds of gold was taken away to Delhi. The subsequent history of the southern region is one of tragic continuance of politically foolish actions on the parts of the brahminical princes, their infightings, and consequently the Delhi invaders took repeated advantages of the situation. The southern India was put to waste, its cities and many temples were destroyed. Even when Ballāḷa III did live his ignominious life up to 1342, the Hoysaḷa sun had set three decades earlier. By 1346, his successor Ballāḷa IV's territories were engulfed in the newly founded Vijayanagar kingdom by the Sankam brothers.

In the regnal period of the kings from Narasiṁha I down to his successors till the end of the 13th century, temple architecture had received great support and impetus by the generals, ministers, and tradesmen; and the chiefs and kings had been, as usual, giving generous grants to the religious foundations. The Hoysaḷa style of architecture had proven very conservative, tenacious, and resilient till the early 14th century after which it was completely replaced by the Dravidian architecture of the Tamiḻ brand preferred and avidly patronized by the Vijayanagar empire.

In Hoysaḷanāḍu, Vaiṣṇavism, and next to it Śaivism, had been the dominant religions for which the largest number of temples, some of very high quality, had been built. The number of grants and bequests made by royalty, nobility, and mercantile community to these foundations are too many and cannot therefore be catalogued here even in a summary fashion. Buddhism, on the other hand, had no footing in the Hoysaḷa land; but Jainism had flourished vigorously and had been generously supported till at least the time of Ballāḷa II (Vīra Ballāḷa) by the royal house as also by many Jaina generals, tradesmen, and by town and city burghers, most of whom were Jaina by persuasion. According to the Jaina tradition, the Hoysaḷa chiefs before Viṣṇuvardhana more or less were votaries of Jainism. For instance Nṛpa Kāma's preceptor was Vajrapāṇi, a pontiff of the Drāviḍa Saṅgha, and Śāntidēva was the guru of Vinayāditya, who had passed away in 1062 in Aṅgaḍi. Vinayāditya had given a land-grant to Pt. Abhayacandra in 1062. Also, he built a Jaina temple in Mattāvāra in 1069. His successor Ereyaṅga had granted two villages — Rācanahalla and Beḷgoḷa 12 — to the Jaina pontiff Gōpanandi for the upkeep of the basadis at Kaṭṭavappu or Candragiri at Śravaṇabeḷgoḷa. And Daṇḍanāyaka Mariyaṇe set up a Jina image in the time of Ballāḷa I, probably in Haṭṭaṇa.

A major change, though not so much in dynasty's attitude toward Jainism, came early in the second decade of the 12th century when the next chief Viṣṇuvardhana embraced Śrī-Vaiṣṇavism thanks to the teachings of Rāmānujācārya, this was some time before 1117. The Vaiṣṇava tradition claims that at Toṇṇūr (where the conversion is said to have taken place), the Jaina temples were damaged by the zealots, though the matter does not seem to have proceeded farther; for the chief queen Śāntaladēvī was Jaina (with of course the catholicity of outlook), as also the prime minister Gaṅgarāja, the daṇḍanāyaka Mariyaṇe, daṇḍanāyaka Puṇisa, and a few other important generals, too, were Jaina, all highly valiant and influential in the affairs of the state: they in point of fact had considerably contributed toward the expansion of the Hoysaḷa chiefdom and augmentation of its opulence.

Viṣṇuvardhana's first three decades were glorious for the Jaina temple building activities. In A.D. 1117 Mācikabbe and Śāntikabbe — the mothers of Poysaḷaseṭṭi and Nemiseṭṭi — founded a Jinagṛha (now called Terin basadi) at Candragiri in Śravaṇabeḷgoḷa for enshrining the symbolic Mt. Mandara (Mēru). In the same year, Gaṅgarāja founded the village Jinanāthapura (along with a temple) and in 1118 the Hattale basadi (for the merit of his mother Pocikabbe) and Indrakula-gṛha (now called Śāsana basadi),

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both on Candragiri. At Vindhyagiri he built a wall *(suttāle)* around the famous rock-cut image of Gomaṭēśvara. He also built a temple at Koppala and some more Jaina buildings at other places and renovated several older Jaina shrines in Gaṅgavāḍi. Among them the one whose date is known was the Jaina temple he built in 1122 at Hādaravāgilu (Kumārabīḍu) in memory of Daṇḍanāyaka Sōvaṇṇa. Among his other meritorious deeds may be mentioned his gifting of the village Parana (which he had acquired from Viṣṇuvardhana) for the maintenance of the Jaina temples built by his mother and his wife. In the same way he dedicated the village Gōvindavāḍi to Gomaṭēśvara. (The extant buildings of Gaṅgarāja are, however, notable more for the authorship than for scale or architectural merits.) One other general of eminence, Daṇḍanāyaka Puṇisa, founded a Trikūṭācala basadi in Ārakoṭṭāra (Cāmarājanagara) in Eṇṇenāḍu in or before 1117. In 1123 queen Śāntaladēvī founded Savati-Gaṇḍhavāraṇa basadi for Jina Śāntinātha on Candragiri as also a tank called Gaṅgasamudra. Along with her brother Duddamalla, she granted the village Kāvanahalli to Prabhācandra Siddhāntadēva of Mūla Saṅgha for the maintenance of the Vīra-Kōṅgālya Jinālaya. In 1125 Viṣṇuvardhana granted the village Śalya to Śrīpāla Traivaidyadēva of Drāviḍa Saṅgha for the repairs of the basadis.

The other great generals of Viṣṇuvardhana, Daṇḍanāyaka Mariyāṇe and his brother Daṇḍanāyaka Bharatimayya, gave a land-grant to Pt. Mēghacandradēva for the Bāhubali-kūṭa basadi (which was one of the five basadis) at Dadiganakere (Daḍaga). Daṇḍanāyaka Bharata set up two (inscribed) images, of Bharata and Bāhubali, at the flanks of the gate of Gomaṭēśvara (according to a later inscription, of A.D. 1160, of Bharata's daughter Śāntaladēvī.) He also built the stairway, and the happalige of the raṅgaśālā of Gomaṭēśvara. He is also reported in the aforenoted inscription to have built 80 new basadis in Gaṅgavāḍibhāṭa and renovated as many as 200 basadis, the figures, even when seeming highly inflated, may indicate a substantial contribution by that general.

Gaṅgarāja's son Daṇḍanāyaka Boppadēva built Śāntīśvara basadi in Kambadahalli in 1130; and in memory of his father he built Drohagharaṭṭa-Jinālaya (after one of his father's titles) in A.D. 1133 at Dōrasamudra, the deity of which was given the appellation Vijaya-Pārśvanātha by Viṣṇuvardhana who also gave a bequest of the village Javagaḷa in Āsandināḍu to the temple. Boppadēva also built Trailōkyarañjana basadi *olim* Boppaṇa-Jinālaya in memory of Gaṅgarāja's elder brother's son Reca at Śravaṇabeḷgoḷa.

Daṇḍādhīpa Viṣṇu *alias* Imaḍi-daṇḍanāyaka Biṭṭiyaṇa, who was the youngest among Viṣṇuvardhana's Jaina generals, founded Viṣṇuvardhana-Jinālaya in Haḷēbīḍ in 1137; for its maintenance and future renovations he got the village Brijavoḷal in Maysenāḍu from the chief. Of the other Jaina generals — Eca, Mādirāja, and Baladēvaṇṇa — nothing is known about their religious activities.

In the time of Narasiṁha I, the number of Jaina generals was reduced with proportionate reduction of the Jaina influence at the court. Yet some Jaina temples are reported to have been built, just as some royal (and other) bequests had been made. To minister Dēvarāja, the chief had granted Sūranahalli in 1145 where he built a Jaina temple and renamed the village as Pārśvapura. In 1153, Mariyāṇe, who had been in office also in Narasiṁha's time, gifted the village Nāgarahāla to the Ādidēva basadi of the abbot Śrīpāla Traivaidyadēva. Earlier in 1143, he, together with his brother Bharatimayya, bequeathed the village Modaliyahalli to the Śāntīśvara basadi at Kambadahalli. In 1158, Śāntiyaṇṇa daṇḍanāyaka built a basadi in memory of his father Pārisaṇṇa in Karikuṇḍa (Karugunḍa), the village earlier had been gifted to Pārisaṇṇa by the chief. Narasiṁha's treasury-officer and minister Hulla built a temple for the 24

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Jinas (Bhaṇḍāri basadi) in Śravaṇabeḷgoḷa in 1159 which was visited by the king who named it as "Bhavya-cūḍāmaṇi" (after the minister's title). To that temple Hulla gifted the village Savaneru he had got from the chief. (The temple had been placed in charge of the abbot Nayakīrtti and his disciple Bhānukīrtti.) Narasiṁha himself then granted two villages, Bekka and Kagore, to that temple. Hulla also founded six new Jaina temples at Kelaṅgere, renovated the Jaina temples at Baṅkāpura and Kalivita, and gifted land to the Jaina monks at Koppaṇa. Narasiṁha gave a land-grant to the Ādinātha-Pārśvanātha basadi at Kereyasante (Keṟesante) in 1159. In 1160, Māciyakka, wife of Īśvara Camūpa and daughter of Daṇḍanāyaka Ēṟeyaṅga, built a basadi and excavated a reservoir in Maydavoḷal-tīrtha.

During Vīra Ballāḷa's time, an active support for Jainism had to some extent continued. For example Mahāsandhivigrahaka Buccimayya built a trikūṭa-Jinālaya in Marihali (Markulī) in A.D. 1173 and gave it over to Vāsupūjaya Siddhāntadēva of Drāviḍa Saṅgha. In the same year Ballāḷa made a bequest of Maruhalli-grāma to the 24 Jinas (Bhaḍāri basadi) in Śravaṇabeḷgola. He also gave some villages in 1176 to the Vīra-Ballāla-Jinālaya founded by Dēvī Seṭṭi in Kalasapura. In his times, in Śravaṇabeḷgoḷa, Paṭṭanasvāmi (or Heggaḍe) Nāgadēva had founded Śrīnilaya (now Nagara-Jinālaya), a nṛtya-raṅgaśālā before Kamaṭha-Pārśvanātha — both in 1196 — and got excavated the reservoir Nāgasamudra in c. 1200. His contemporary, Daṇḍanāyaka Mahādēva founded Eraga-Jinālaya in Uddhare in 1198. The abbot Vādirājadēva built Pārśvanātha-Jinālaya in memory of his preceptor Śrīpāla Yogīndra. And minister Recarasa founded a temple for Sahasrakūṭa in 1219 in Ārsīyakere (Arsīkere), put it in charge of Sāgaranandi Siddhāntadēva of Mūla Saṅgha, and gifted the village Handarahālu he had received from king Ballāḷa.

In the following decades the lustre of Jainism had speedily diminished. In the reign of Sōmēśvara, the general Śānta renovated the temple of Śāntinātha in Maṇalakere (Malalakere). And Śataṇṇa, a follower of Māghanandi, reconstructed (possibly the same temple of) Śāntinātha in c. 1248. Sōmēśvara's successor Narasiṁha gifted Kallangere to Māghanandi Siddhantadēva of Mūla Saṅgha for the maintenance of the Trikūṭa-ratnatraya-Śāntinātha Jinālaya at Haḷēbīḍ in 1265. The next king Rāmanātha donated gold to the Cenna Pārśvanātha temple at Kaḷgi. (Some of the inscriptional records not referred here will be noticed while describing the relevant temples.)

Several of the Jaina temples mentioned in the available inscriptions are no longer extant; a few had been in the past converted to brahminical worship or their material used in building the Śaiva and Vaiṣṇava temples. And only a few of the surviving Jaina temples in Hoysaḷanāḍu are architecturally significant.

Architectural Origins and Stylistic Features

The Lower (southern) Karṇāṭa or Hoysaḷanāḍu style of architecture, which flourished under the aegis of the Hoysaḷas of Dōrasamudra, generically (and for its main stream here called Trend "A") is closely related to the style of Upper Karṇāṭa or Kuntala proper of the Cālukyas of Kalyāṇa. But even the first notable Hoysaḷa buildings are relatively later in founding, with hardly any significant earlier tradition of architecture in this part of Karnataka from which to inherit. Hence the first craftsmen with the knowledge of the high style by and large had to come from northern Karṇāṭa, its Beḷvola region and adjoining territory. Consequently, the Hoysaḷanāḍu style initially was at a receiving end. However, it was a point in time by which the style of Kuntaladēśa was past its peak, though it was still not too late to make a start in

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Hoysaḷanāḍu. Its indebtedness to Kuntala notwithstanding, the Hoysaḷanāḍu style is not just the pale reflection of the style of upper Karṇāṭa. Even when it borrowed basic concepts and generalities of forms and elements and conventions of articulation from the Cālukyan territory, it evinced some departures betokening originality in matter of manipulation and organization: it had also evolved a few fresh ideas in planning as well as invented novel ways of handling — variating as well as elaborating — architectural elements, members, and their ornamentation. In the process it sometimes created wall-surfaces that markedly differed, indeed to such an extent that they in some instances stood apart from Kuntala (and contemporaneous Teliṅgāṇa) parallels. And the typical Hoysaḷa sculpture, with a strong emphasis on a richer and heavier load of personal ornaments and their somewhat different physiognomic features and physical stature, strike a different note from the known Cālukyan. This must then explain and account for the visual and qualitative differences between the two styles. Of the discernible two major trends within Hoysaḷanāḍu style, what has been called here "A", is in sizeable measure derivative of the north Karṇāṭan, while "B" reflects, as will be shown, considerable originality for its exterior elevation. But it is in the "A" trend style that the largest number of the Hoysaḷa buildings are available, a few of them are architecturally very important.

Trend "A"

Groundplans

The groundplans in this Trend are very varied, even more so than in the Cālukyan home domains. The simplest and the standardized form is to have a vimāna with a kapilī, followed in sequence by a gūḍhamaṇḍapa (locally known as "navaraṅga"), and finally the mukhacatuṣkī-porch. Main entrance is usually provided at the east when the temple faces east, this being the case in majority of examples. Sometimes, as in a few "agrahāra" villages, the maṇḍapa may have an additional opening at the south with a corresponding pārśvacatuṣkī or lateral porch which virtually becomes the main entrance if at the east a Nandi's pavilion (or Āditya shrine) is directly attached to the hall (as was the case with the Cālukyan buildings). In very few cases, an entrance was also provided at the north. Also, the three shrines of the trikūṭa temple sharing a closed hall is a feature of frequent occurrence. While the three shrines in majority of cases are disposed at right angles to each other, those at Aghalaya are set in a row sharing a long, common, rectangular hall. As a rare example a catuṣkūṭa (Doḍḍa Gaddavaḷḷi), and at least one instance of the (extended) pañcakūṭa (Govîndanahaḷḷi) type is also known. As for the aṅgavibhakti or planic divisions, the karṇa, the pratiratha, and the bhadra are often present except where the vimāna follows a square configuration without the "rathas" or buttress-proliferations. Stellate (and in several instances mixed stellate) plans with ingenious variations are also met with as at Bēlūr (main two temples), Ānēkannambāḍi, Nāgamaṅgala, Bhadrāvatī, Rāmanāthapura, Nuggēhaḷḷi (Sadāśiva temple), and Arasīkere (Īśvara temple). In some such plans (and in the case of a few other types), at least in some instances, the pallavīs themselves tend to be stellate (Arasīkere, Bhadrāvatī, Rāmanāthapura, Muḷḷūr, Nuggēhaḷḷi). Normally it is bifacial, sometimes equilateral, sometimes asymmetrical.

The Śaivaite trikūṭa temples having Śiva (W), Viṣṇu (N), and Sūrya (E) are known here as in northern Karnataka. They usually have hall-entrance at the south. With the ascendancy of Śrīvaiṣṇvisim, the trikūṭa temples began to be built in greater number,

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the deities, however, were Kēśava (W), Lakṣmī-Nārāyaṇa or Lakṣmī-Nṛsiṁha or Yōga-Nṛsiṁha (N), and Gōpāla/Vēṇugōpāla (S). Even in some Śiva temples the side shrines enshrine Gōpāla and Lakṣmī-Nārāyaṇa or Lakṣmī-Nṛsiṁha. Such trikūṭa temples invariably face east and hence open at the east. (An inscriptional notice from Markulī refers to a trikūṭa Jaina temple, built by minister Būcirāja in 1173, but no extant example today comes to view.)

Jagatī

The platform supporting the temple-complex is somewhat rarer in Trend "A"; it is there at Bēlūr, Aḍagūr, Nāgamaṅgala, Bhadrāvatī, Būdnūr, Jinanāthapura, and a few other sites. In Hoysaḷanāḍu style the jagatī is not tall, usually being between 3 1/2 ft. to 4 1/2 ft. in height. Its configuration broadly follows that of the vimāna and the hall. It may be a simple Mañcabandha type (in the earliest instances) or may have a larger number of mouldings, five or six, but in almost all cases left unornamented. The stairway in Hoysaḷa buildings rarely uses the hastihasta-banister type (Brahmasamudra and a very few other instances). Larger temples like Bēlūr show decorative miniature shrines above the stairway-podia. In a few instances (as at Kōravaṅgala, Beḷavāḍi) figures of she-elephants decorate the stairway-fronts as in a few examples from the Cālukyan mainland.

Adhiṣṭhāna

Adhiṣṭhāna is usually the moulded Kapōtabandha of the Karṇāṭan version, but the carved mēṣa-makara-paṭṭikā or nakrapaṭṭikā (prati-kaṇṭha with vyāla figures and/or makara-heads) is rather infrequently met with. The makara-heads in most such cases have been carved after a plateresque vein. Much commoner, as in the Cālukyan country, are the unworked bosses for the makaras (and vyālas). Sometimes an abridged Kapōtabandha (without the prati-kaṇṭha) is also met with. The other mouldings of the adhiṣṭhāna, such as the paṭṭikā and the kapōtapālī, can also be seen carved, such instances though are fewer.

Bhitti or wall

Depending upon the basic plans, the Hoysaḷa architects had a particular predilection for experimenting with wall patterns, playing as they did with the constituent components and decorative elements even more than what had been done by the temple designers in the main Cālukyan country. As a result, several sub-trends and variations in patternings are noticeable in the treatment of wall-elevation. The wall, straight as in perfectly square vimānas and the hall plans, or buttressed as in the dvi-aṅga or tri-aṅga plans, may have simple serried shafts, sometimes provided with a kūṭa topped adorer khattaka-niche (or just a sham-niche) in the central area, but more often not. In some cases the bare areas between the wall-shafts were relieved by the application of diamond or rosette of sorts and/or full-blown lotuses. In larger vimānas (and the closed halls) when the pratiratha is present, it shows a wall-pilaster in the wall. In dvi-aṅga and tri-aṅga vimānas, sometimes adorer-niches were applied, their turrets follow many modes of supersturctures — Latina, Bhūmija, Drāviḍa, Vēsara, storied hall-types, and their innumerable real and theoretical modal variations. In rare cases, the vēdībandha has been provided (Bēlūr-Cennakēśava, Nāgamaṅgala-Saumyakēśava, Arasīkere-Īśvara, etc.) The rathas in such and a few other cases have been cast as pilasters (Bēlūr, Nāgamaṅgala, Arasīkere, Nuggēhaḷḷi-Sadāśiva), a special feature forming a distinctive sub-trend that imparts a somewhat different look to the building, generically (and accidentally) coming closer to the vogue in Teliṅgāṇa and in lower

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Deccan. In several cases, sham-niches inset (in the lower section) with divinity and semi-divine figures (apsarases) have been provided. In the surface treatment, a combination of several architectural devices, and divinity figures, and in a few special cases floral motifs including stylized creepers of different descriptions sometimes participate (Honnāvara, Kōravaṅgala, Amṛtapura, Jinanāthapura). (These are generally confined to the upabhadra-pairs flanking the subhadra or central face of the bhadra.) The salilāntara-recesses are, as in the Cālukyan instances, often filled with kūṭastambhas, largely with but sometimes without the tōraṇa-surround above. In a few cases the wall's figural decoration is extended up to these, applied as it is at the lower section of their stambhikās. The walls without the burden of figural decoration, as is noticed with many extant examples, however, look more graceful and architecturally greatly effective in the buildings of Trend "A". A few temples have the wall divided into two registers by the introduction of a medial cornice or a combine of minor mouldings (Ānekannambāḍi, Aḍagūr, Būdnūr, Rāmanāthapura, Muḷḷūr, Heḍatale). (This interruption can weaken the architectonic force of the wall, particularly if the walls are not sufficiently tall.)

Superstructure

The vimāna can be muṇḍamāla or flat-roofed (as is usually the case with the halls), or, as in many instances of perfectly square sanctuaries, with tiered Phāṁsanā superstructure with the crowning Brahmacchanda śikhara (with or without the phālanā-proliferations). The Phāṁsanā shrines, being simpler and less costly, occur with greater frequency in Hoysaḷanāḍu as they did in some Cālukya and Kadamba tracts. What occurs with equal regularity is a storied vimāna in dvitala, but much more frequently tritala (rarely catuṣtala), form with hāras of each floor having kūṭas, pañjaras, and śālās, their schematized nāsīs and echoing lateral ardhanāsīs often carved with profuse, very intricate, filigree-like detail in which the Hoysaḷa decorators were past-masters and were second to none in all India. The central nāsīs of the bhadraśālās usually carried divinity figures. The pañjara-nāsīs, if present, usually harboured the Nidhi figures. The stūpī (called kalaśa in Karṇāṭan parlance and in inscriptions as in northern India) is often ornamented along its bulbous circumference by a band of gems with pearl festoons or floral appendages and/or grāsamukha-buckles, like in some north Karṇāṭan examples. Its size, form, and decoration are invariably in consonance with the rest of the vimāna.

Kapilī and śukanāsa

As in northern Karṇāṭa, this part usually followed the pattern of the vimāna-wall, generally with a Bhadraka (in rare cases stellate) wall-pilaster in the central area and flanked by — or in relatively simple vimānas without — the kūṭastambhas in the lateral depressions as in the buildings in north Karnataka. The kapilī encloses the "antarāla" area (locally called "sukhanāsī") and supports the śukanāsa above with a highly ornamented mahānāsī-front carrying in its gāḍha-depression a deity to which the temple is dedicated, for example Śiva-Tāṇḍavēśvara, Viṣṇu-Nārāyaṇa, or Jina in Glory. The profiles of the śukanāsa are often well-articulated and well-carved, the most sophisticated examples of which are at Beḷavāḍi. The apex of the śukanāsa is usually crowned with the famous "Saḷa battling with a tiger" sculpture.

Gūdhamaṇḍapa

The closed hall, usually larger than the vimāna, generally follows for its plan the orthogonal pattern even where the vimāna may be stellate: and for the pattern of its

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exterior, it in general emulates the pattern of the vimāna elevation though in some cases it does introduce small variations in the decorative scheme. It may have an additional member, the pratiratha usually bearing a wall-pilaster. Its bhadra can be wider and bear more than two pairs of upabhadras. It is always flat-roofed, but its bareness in that direction is to some extent nullified by a finely carved hāra-tiara when present. Inside, there usually are the four Śrīkāra pillars (decorated in some early and a few later cases) at the nave's raṅgabhūmikā; the Citrakhaṇḍa type, or for that matter the faceted and stellate types, as in the Kuntala country, figure here in very rare instances. The contours of the Śrīkāra pillars and their carved decoration somewhat differs from the north Karṇāṭan: for, instead of the four (or eight leaves) on the bell-member, a tasseled jewel-band normally occurs and the maṇḍi-echinus and the phalaka-abacus's profiles are also intricately carved with pearl festoons, etc. But this observation is valid largely for the examples up to c. A.D. 1180; thereafter the form steadily degenerates and becomes ossified, just as it also, in most cases, loses ornament: to beautify the column, a resort now was taken to introducing more number of sub-mouldings such as rings and belts even on the bell-member surface (which by mid 13th century becomes almost Chinese grain-jar like and straight in profile) for relieving its otherwise uninteresting appearance. Polish, if present, was, barring a few exceptions as at Haḷēbīḍ's Pārśvanātha basadi, not mirror-like but metal-vessal-like. The interior wall-pilasters may not only be Bhadraka (which is more usually the case) but also in a few cases the highly cut up, chased, and even stellate varieties. The average closed hall's interior is usually based on the grid of nine quadrants (hence called "navaraṅga"). As its consequence, it accommodates nine ceilings which customarily are met with in differing formal patterns, most of them after the style of timber architecture. No typonomical nomenclature so far has been known for their forms, their compositional elements include staggered blocks in square, rhombic, or octagonal plans; also radiating joists and rafters, medallions inset with figures or floral motifs (found mostly in the early Hoysaḷa temples), also knobs, serrated and chased (also star-shaped) peripheral framing planks, and mukula-buds of different varieties and sizes: and at the central point often is noticed a floral cone (in lieu of the padmakēsara of the western and central Indian ceilings). From the combination and skillful geometric manipulation of these elements were created a large variety of designs and their numberless variants. In this class of ceilings, which preponderate over all other types, the Hoysaḷa buildings markedly differ from those in the Cālukyan country where the Samatala "Padmaśilā" type (and in some later instances the Nābhicchanda types using gajatālu and kōla elements) is predominantly seen. The lantern type of decorated ceilings, one other important class (known also from some Cālukyan halls), occur in some Hoysaḷa temples also. Some of them, particularly in earlier instances, were, unlike north Karṇāṭan, profusely carved; others followed the Cālukyan vogue of frugally decorating the staggered stages with sparsely placed lotus flowers, in all nine in number. The Aṣṭa-Dikpāla ceilings or Samatala ceilings with lotuses in nine quadrants also occur, but they become exceedingly rare by 13th century. The larger (and usually the best or more impressive) ceiling was reserved for the nave and the porches. Deities like Sūrya, Caṇḍikā, Vināyaka, Sarasvatī, and Sapta-Mātṛkās (slab) were placed either in the internal wall-khattakas (usually shaped as devākulikā-khattakas as in the Cālukyan country) of the closed hall or where such were not provided, were just placed on pedestals (or without them) supported against the hall-walls.

Sabhāmaṇḍapa/Raṅgamaṇḍapa

The columnar semi-open hall, large or small, frequently occurs. The earliest instances

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such as at Bēlūr, Talakāḍu etc. show several varieties of faceted, stellate, beaded and well-turned pillars of geometric forms (besides the Śrīkāra) as do the Kuntala halls. The Hoysaḷa sculptors, moreover, relished in more complicated, deliberately intricate, and highly cut up, beaded, and gadrooned surfaces in the 32-pointed star-shaped varieties which are rarely seen in north Karṇāṭan milieu. After the 12th century, as in Kuntaladēśa, it is generally the single type — Śrīkāra — that dominates the scene, the exceptions being the few instances of halls in both Trend "A" as well as Trend "B". In the examples where the gūḍhamaṇḍapa is absent, the raṅgamaṇḍapa is directly bonded with the kapilī of the vimāna (though, as in north Karṇāṭa, it starts at the rear end like a closed hall); or it may be kept detached or more frequently loosely shunted to the front on the gūḍhamaṇḍapa if it is present, as at Hire Kaḍalūr, Arasīkere, etc. Its external elevation is often elaborate and evolves new formal patterns of appearance. The process here involves abbreviating the Kapōtabandha adhiṣṭhāna and placing above it either a shorter vēdikā with kūṭastambhas or rājasēna or kaṇṭha with decorations such as lozenges and the Nidhi figures set in panels, the last being a characteristic exclusive to this style (except at Ānekoṇḍa in the Ucchaṅgi-Pāṇḍya territory). From the time of Narasiṁha I, and more decisively Vīra Ballāḷa I, the space between the dwarf pillars above the peripheral āsanapaṭṭa-seats were screened with standardized grille-types like Ṛjusūtra, Kuñjarākṣa, Gōnētra, Puṣpakaṇṭha, etc. Even the older temples without them sometimes got this feature at a later date as at Bēlūr (where they were, in some instances, further enriched with figural tableaux). The centralized columns of the hall, be it of the "sabhā," "raṅga," or the "gūḍha" class, sometimes displayed leaning nāyikā or putrikā figures at their brackets as at Bēlūr, Marale, and a few other places.

Antarāla

The antarāla often has a thin doorframe flanked by lateral screens as in several north Karṇāṭan buildings. In larger (and particularly the royal foundations like the Bēlūr's Cennakēśava and Cennigarāya) these were provided with large door-guardian figures and a makara-tōraṇa above. Such appendages had been introduced as an after thought at Bēlūr (and Haḷēbīḍ's Hoysaḷēśvara, a Trend "B" temple) at the lateral openings of their great columnar halls as well as at the antarāla-vestibule before the garbhagṛha. The lateral shrines in a Trikūṭa ensemble, which often were shorter in size, dispensed with the antarāla, or, where antarāla was present, in a few cases the grilled entrances were omitted.

Garbhagṛha

The garbhagṛha-doorframes broadly follow the Karṇāṭan śākhā-conventions of the period but differ in details and manner of carving from the Cālukyan in that they often relish in a greater degree of filigree-like and finicky details, particularly in earlier instances. With the exception such as the Belūr, Haḷēbīḍ (Trend "B" temple) and a few other temples, the qualitative standards of these doorframes are inferior to the Cālukyan buildings of the 11th and early 12th century.

Kōṭa/Prākāra

A few temples have had an enclosing wall as at Doḍḍa Gaddavaḷḷi, Hullēkeṛe, Amṛtapura, and Būdnūr, some now in very ruinous condition. (Amṛtapura walls also possessed the kapiśīrṣa-merlons.) They also have dvāraśōbhā, or dvāracatuṣkī, or sometimes a dvāramaṇḍapa (upparigge) as an entrance. Sometimes, instead, an āsthāna-maṇḍapa occurs as at Beḷavāḍi.

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Mālikā

Very few temples have had a surrounding colonnaded cloister along the prākāra-wall's inner side, for example Hullēkeṟe and Ānēkere.

The overview of the Hoysaḷa buildings reveals that, like their north Karṇāṭan counterparts, the architects did not suffer from megalomania and hence did not attempt at buildings of gargantuan size. Their efforts, instead, were concentrated, wherever chances came their way, on creating buildings that were ornate and finished like a piece of jewellery.

Toṇaci, Basavēśvara (not illustrated)

Of the two temples standing side by side, the Śiva temple, called Aṅkakārēśvara in the inscription of A.D. 1047, is older and not renovated. It has a vimāna with gūḍhamaṇḍapa and a mukhacatuṣkī at the east with attached shrine for Nandi. The antarāla has screened doorway, the four nave pillars supporting a lotus ceiling are well-carved. In the hall are found the images of Gaṇēśa, Sūrya, and a Sapta-Mātṛkā slab. In the side cell having its own doorway stands a large image of Kēśava of good workmanship. (The temple has not been surveyed in detail or illustrated.) It seemingly is a building of Vinayāditya's time.

Beḷagoḷa, Bhaktavatsala temple (Fig. 166; Plates 822, 823)

This small austerely beautiful temple is unusual in that the vimāna is circular on plan (Fig. 166) and in elevation (Plates 822, 823). It is roofed by what was plausibly intended to be a circular Phaṁsanā, but, except for the lowermost, all other tiers, if

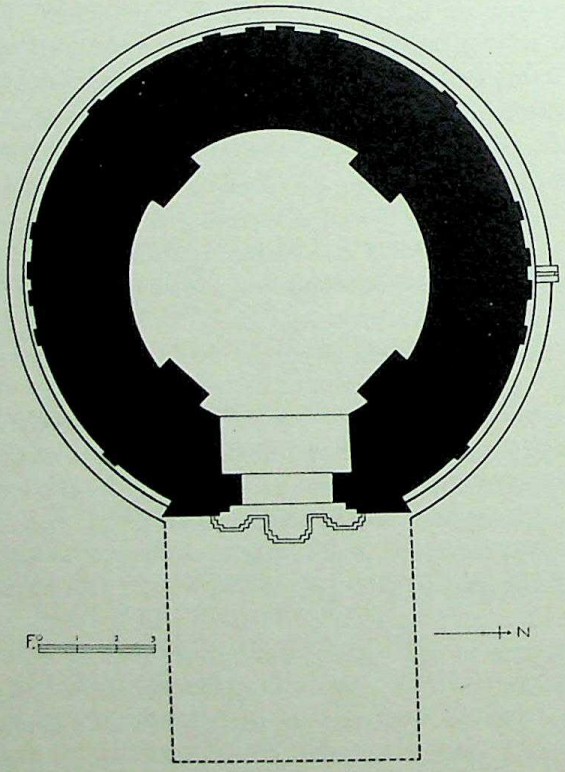

Fig. 166. Beḷagoḷa. Bhaktavatsala temple, plan. (After Mysore Archaeological Department.)

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they were, have disappeared; the crowning members as a consequence are now lost. It has a strongly moulded but an undecorated adhiṣṭhāna and the wall shows niches with heavy tiered Phaṁsa-tops at cardinal points. Its masonic craft is admirable. From the style it seems to be of the time of Viṣṇuvardhana, an undated inscription of his period had been discovered in the vicinity. Stylistically, it seems a refined derivative of the hypothetical buildings of the pre-Viṣṇuvardhana times, the temple may even be of the years preceding Viṣṇuvardhana. (Some temples such as at Yelādahaḷḷi (main vimāna), Grāma (Dharmēśvara), etc. look archaistic and may thus have followed an earlier local style.)

Doḍḍa Gaddavaḷḷi, Lakṣmīdēvī temple (Fig. 167; Plates 824-830)

The Lakṣmīdēvi at Doḍḍa Gaddavaḷḷi — medieval Gadumbaḷḷi — is one of the earliest dated temple of the period of Viṣṇuvardhana. Though modest in scale, it is an interesting building for the complexity of its plan and the divinities to which it was dedicated. It was constructed in A.D. 1113 by an eminent tradesman, mahāvaḍḍavyavahāri Kullahaṇa-Rāhuta and his wife Sahajādēvī, who also had founded this village that bore the epithet "Abhinava-Kollāpura" in allusion to the celebrated Mahālakṣmī of Kolhāpur, now in Maharashtra State. The Lakṣmīdēvī temple here thus is implied to be a "tīrthāvatāra" or shrine-incarnate of the original temple of the goddess Mahālakṣmī at Kolhāpur.

The temple complex is situated within a 7 ft. high prākāra forming a court measuring 118 ft. 6 ins. x 112 ft. 9 ins. The prākāra has a dvāramaṇḍapa at the west and a sort of dvāraśōbhā at the east, the latter structure, along with a part of the original wall, now gone save for its doorframe (Fig. 167). The main complex has four shrines cardinally disposed around a raṅgamaṇḍapa (Fig. 167). At the four corners of the court are located four kōṇa-vimānas or karṇa-prāsādas as parivārālayas which adopt the two sides of the prākāra-wall as their own walls (Fig. 167). In the court there is also a ninth and separate shrine, of Bhairava, to the northeast of the central group (Fig. 167), now somewhat ruined.

The columnar dvāramaṇḍapa at the west may have been used as an āsthānamaṇḍapa for the visiting pilgrims. Its moulded Śrīkāra pillars have been very sparingly ornamented and are largely unpolished, the ceilings, three each in the northern as well as southern aisles and the one in the centre of the nave, are interesting in that the central one shows the figure of Tāṇḍavēśvara and the side instances have divinity and other figures set in roundels.

The quadruple main shrine complex resolves into two well co-ordinated parts, the triple shrine having an east-facing main cella containing Lakṣmīdēvī, next Bhairava (originally Kēśava) (S), and Śiva Bhūtanātha (W). Sharing the screened raṅgamaṇḍapa of these three vimānas is the second component on the northern side, the shrine of Kālīdēvī. Two framed entrances at the east and west at the antarāla ends of the Kālīdēvī temple (Fig. 167) have been provided with "śuṇḍā-sōpāna-sañcaya" or she-elephant stairways; the western being the main entrance is more ornate, provided also with door-guardians: it is in alignment with the dvāramaṇḍapa located at the west.

As for the form of the shrines of the main complex (Plate 824), three out of four are Phāṁsanā, the main east-facing, of Lakṣmīdēvī (Plate 825), is a tritala vimāna, possibly so designed as to mark it out as the sanctum for the principal deity. The kōṇa-prāsādas at the four prākāra-corners (Fig. 167) as well as the detached shrine of the Bhairava are Phāṁsanā shrines.

The customary moulded Hoysaḷa adhiṣṭhāna of the main complex is devoid of carving. The wall elevation of all four shrines of the main complex is identical, in each

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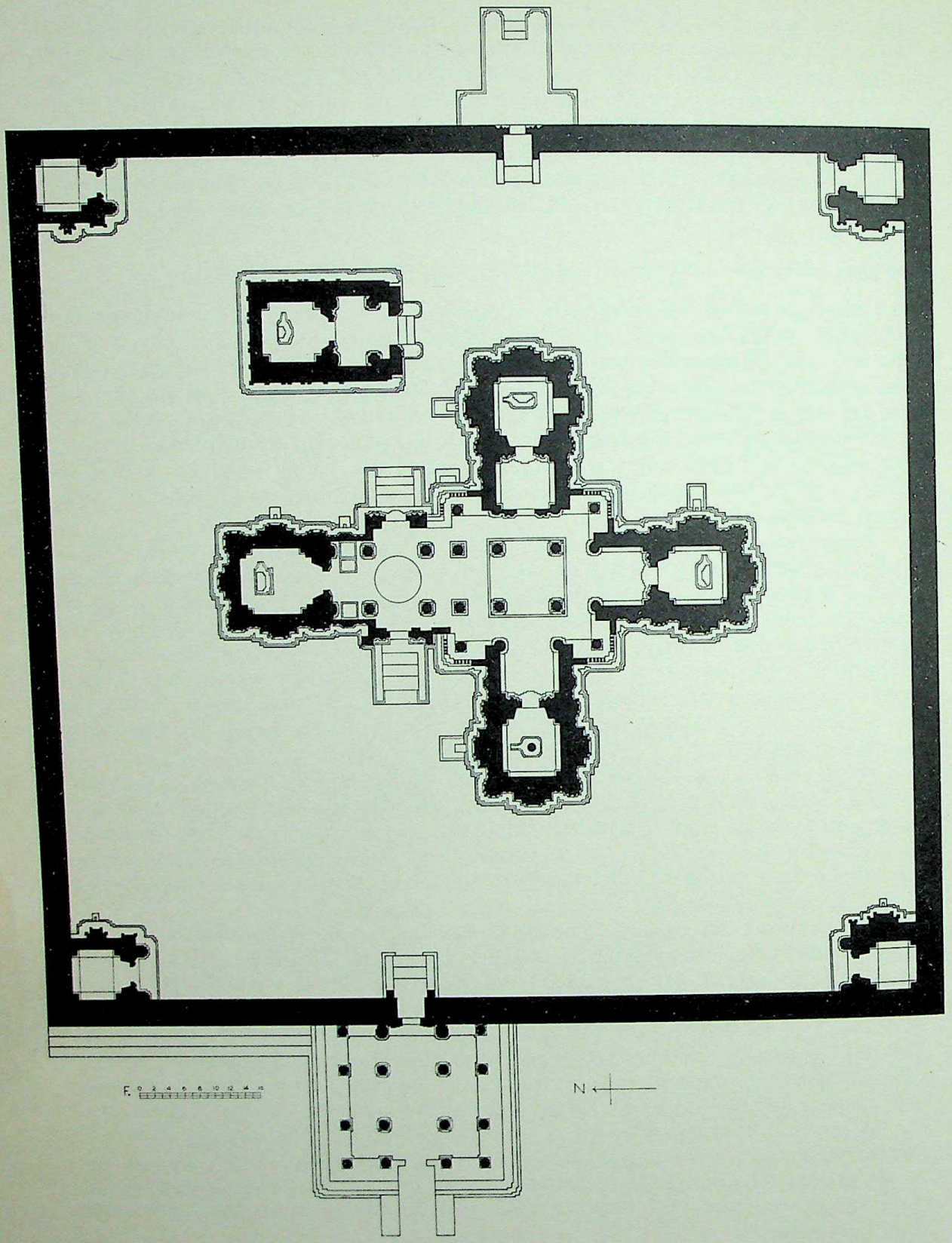

Fig. 167. Doḍḍa Gaddavaḷḷi. Lakṣmīdēvī temple, plan. (After Mysore Archaeological Department.)

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case showing adorer-niches at the bhadra and karṇa, topped either by a Drāviḍa-kūṭa or by a kūṭa representing hall-models. The recesses show the usual Karṇāṭa type of kūṭastambhas, each with a canopying tōraṇa.

Inside the raṅgamaṇḍapa, unadorned Śrīkāra pillars stand at the nave (Plate 827) as well as in the fore-quadrant. The eight out of the nine ornate Samatala ceilings of the hall show one Dikpāla each, the central ceiling displays dancing Vīrabhadra (Plate 828). The antarāla of the Bhūtanātha shrine's Samatala ceiling displays a large full-blown lotus. The antarāla between the raṅgamaṇḍapa and the shrine of Kālī, too, has fine examples of ceilings. A pair of life size, bizarre, totally emaciated figures of the Vētālas (goblins) near the garbhagṛha-entrance of the Kālī temple are remarkable for their horror-striking appearance (Plates 829, 830). The southern shrine has a water-chute with a makara simulating the upsurgence of an ocean breaker (Plate 826), inserted there in the adhiṣṭhāna-profile and meant to discharge water on the east side. The architect of this neat temple ensemble was Mallōja Māṇiyoja.

Talkāḍu, Kīrtinārāyaṇa temple (Fig. 168; Plates 831-836)

Talkāḍ, ancient Talakāḍu, was the capital of the Gaṅgas till the termination of their power at the hands of the Cōḷas soon after A.D. 1000. The sand covered ancient quarters of the township, shrunken over centuries, possesses only one temple in the Hoysaḷanāḍu style, but atypically built by mainly using granite, the material of which all earlier Gaṅgavāḍi temples, and later a large temple of Vaidyēśvara in the early Vijayanagar style, had been constructed. Granite, regrettably, denies the structure the finish, the finesse, and the polish that are possible for a fine grained schistose stone used in other Hoysaḷa as well as most of the classic medieval Cālukya buildings. As recorded in an inscription in Tamiḷ, of A.D. 1173 on a cornice, the temple had been built in the year A.D. 1117 by Viṣṇuvardhana, its scale, general form, and the style of carving within confirming its date as well as its royal founding.

Traditionally, the Kīrttinārāyaṇa temple is believed to be one of the five Vaiṣṇava foundations by Viṣṇuvardhana, established soon after his conquest of Gaṅgavāḍi. It faces east. It stands on a low upapīṭha-platform of about 4 ft. height. The vimāna above possesses a large sabhāmaṇḍapa or raṅgamaṇḍapa having ample openings defined by two pairs of columns at each of the three bhadras (Fig. 168). The upapīṭha or jagatī broadly follows the plan of the temple it supports, leaving around an open space of about six to eight feet for perambulation. Its mouldings are a few: a (buried) vapra-plinth topped by a plain padma (in shape more like an enlarged cippikā moulding of western India); next the kandhara with a central paṭṭa-band which takes away the force and much too juts out; next comes the upper, somewhat thin looking, kapōtapāḷī complex. Co-axial with the nave of the raṅgamaṇḍapa are the three wide entry-openings with corresponding broad stairways of the platform (Fig. 168). The wide stairs are flanked by hastihasta-banisters of Cōḷa extraction.

The large vimāna (Fig. 168; Plate 831), some 34 ft. across, has bhadra, pratiratha, and karṇa divisions on plan. It has a prettily moulded adhiṣṭhāna but, as in most Hoysaḷa buildings, without the figural carving of the vyāla-busts or makara-heads at the terminals. The wall's karṇas have sham niches topped by Drāviḍa-kūṭas, those for the kūṭastambhas in the salilāntaras under the tōraṇas in shallow relief represent their smaller version. The pratirathas are marked in the wall by the exteriorized Brahmakānta-Bhadraka class of wall-pilasters. The bhadra swells forward by a pair of staggered thin-pilastered proliferations, the central offset bearing a deep niche surmounted by a Drāviḍa-kūṭa. The superstructure of the vimāna is in brick and may not be contemporaneous with the lower structure.

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More than the vimāna it is the raṅgamaṇḍapa which is a consequential adjunct in the scheme. It is twice the width of the vimāna, is one of the largest temple-halls in the Hoysaḷa region, and is unequalled for the logic and effectiveness of its internal proportions and layout in all Hoysaḷanāḍu. The antarāla-kapilī connects it with the vimāna. The rear walls of the hall have been made as though of a gūḍhamaṇḍapa — a feature customarily met with in most medieval temples in Karṇāṭa — and its decorative treatment reflects the continuation of the details of the vimāna. It is from the

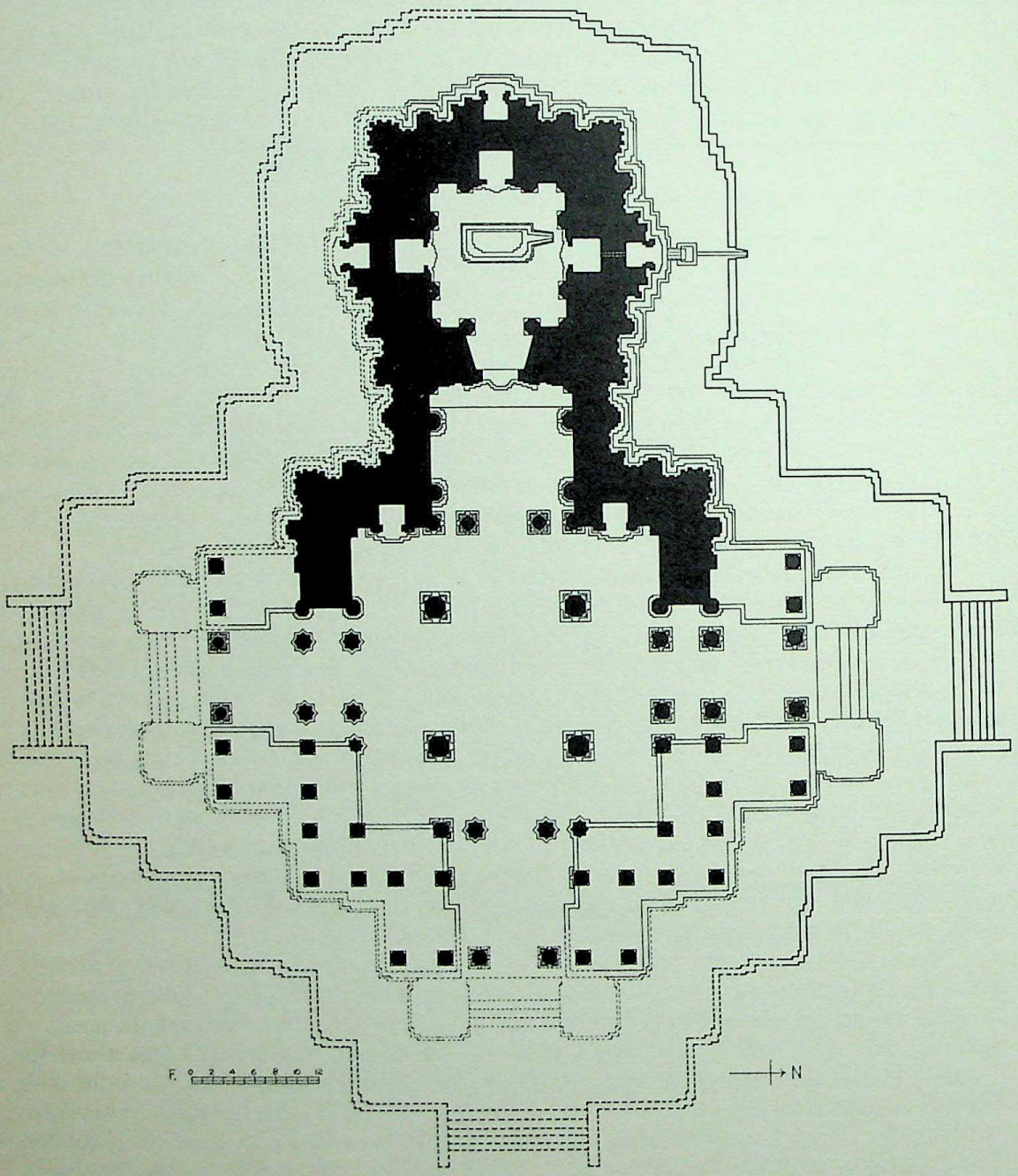

Fig. 168. Talkāḍu. Kīrtinārāyaṇa temple, plan. (After Mysore Archaeological Department.)

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western end of its wide side porches — pārśvacatuṣkīs — that the raṅgamaṇḍapa visibly begins (Fig. 168). Three porches occur correspondingly at the three bhadra points and they once had had a pair of she-elephants above the flat tops of the solid rests containing the stairway. A kakṣāsana, with dry floral motifs in boxes, rose all along the periphery excepting at the three entry-ways, the angles being marked by the dwarf polygonal pillars in at least three differing forms, one of which, the Indrakānta, is here illustrated (Plate 836).

In the spacious interior of the hall, there is first the central square of nine quadrants with four centrally situated Śrīkāra pillars as in most Hoysaḷa buildings. But at the three cardinal points, corresponding to the three openings of the hall, stand two additional pairs of pillars (Fig. 168; Plate 832). Echoes of these follow in the two rear pairs, but not in the east or main entrance where one pair has been omitted for forming a square clearing. The disposition of the columns creates vistas which would have been much more enjoyable had it not been for the later blocking up of the open intervals between the peripheral short columns, which cuts off much of the needed light. But otherwise the hall from within looks spacious and impressive, creating an impression of largeness as well as volume, with quadrants and rectangles co-ordinating in a very attractive way, its logic seeming clear, inerrant, and convincing. The polygonal shapes of the free-standing columns in at least three different varieties (some of these have been duplicated at the periphery in the array of dwarf columns) — the four pointed star with central-offsets, the eight-pointed star, and the 16-faceted type (Plates 833-835) — the fourth variety being the moulded but plain Citrakhaṇḍa (available only in the back bay; Plate 834), and those four at the nave, not of granite but of pot-stone, represent the usual lathe-turned type. Despite granite, the elegance together with the robust height (*c.* 14 ft.) of these pillars can still be appreciated, just as their groupings look singularly well orchestrated (Plates 833, 834). For shapeliness, the two forms that have the basic pointed-star plan, vie with, if not surpass, the finest of that order in the Cālukyan temples in northern Karnataka.

The ceilings of the pārśvacatuṣkīs and of their lateral bays, just as in the interior, show two main varieties, the Samatala displaying medallions in boxes, with geometric (diamonds etc.), floral (lotus, etc.) set in roundels, and sparingly the figural motifs such as the grāsamukhas: the second variety is represented by the larger concentric lantern type with somewhat sparse decoration.

The garbhagṛha-doorframe has carved jambs, the patterns follow the usual medieval Karṇāṭan, but are not so fine because of the relatively intractable material, granite. All in all, for its interior, the Kīrtinārāyaṇa temple is a nobler building of the early years of the Hoysaḷa architecture.

Bēlūr, Cennakēśava temple complex, Cennakēśava temple (Figs. 169, 170; Plates 837-856)

The famous Cennakēśava temple at Bēlūr is included among the five foundations of the Mahāmaṇḍalēśvara Viṣṇuvardhana. It reflects his pious zeal for Vaiṣṇavism but is also a symbol of the burgeoned power and opulence of the most powerful vassal of the Cālukyan emperor. The Bēlūr temple, in point of fact, is Viṣṇuvardhana's *magnum opus* and is one of the two grandest buildings in the southern Karṇāṭa style built under the aegis of the Hoysaḷas of Dōrasamudra. It is likewise the largest temple in all medieval Karṇāṭa. The ambitious chief perhaps had wanted to excel all that was built in the Cālukyan heartland in terms of scale as well as embellishment.

The original temple complex consisted of the main temple — Vijaya-Nārāyaṇa —

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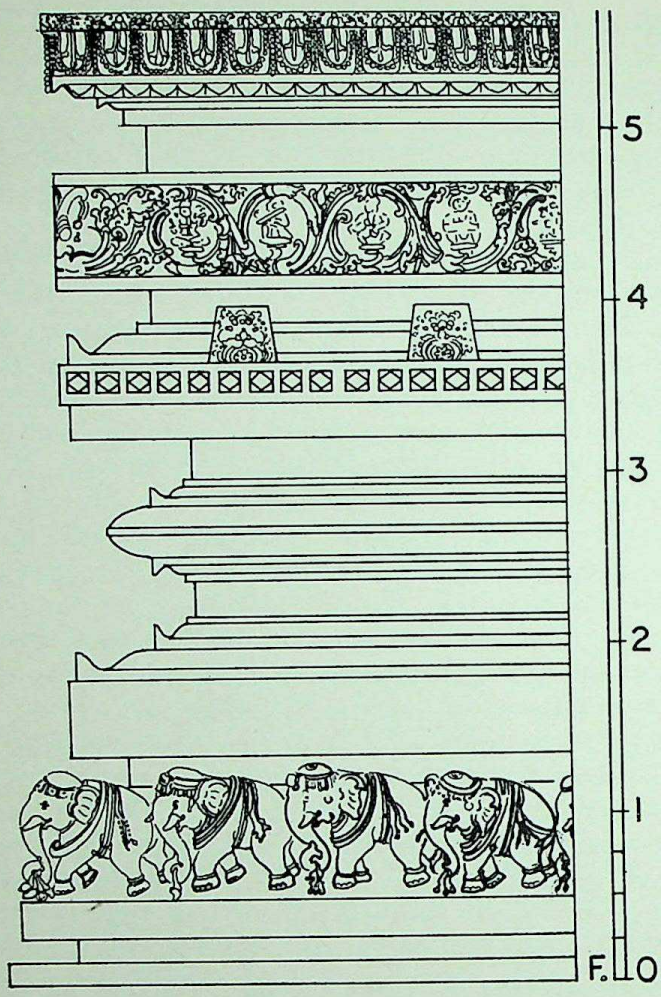

Fig. 169. Bēlūr. Cennakēśava temple, raṅgamaṇḍapa, adhiṣṭhāna.

founded by Viṣṇuvardhana (now called the Cennakēśava, the real Cennakēśava is the southern shrine now going by the name of Cennigarāya which is the chief queen Śāntaladēvī's foundation), and the temple of Lakṣmī-nārāyaṇa. Several other shrines and ancillary structures were added within the complex, indeed till the Vijayanagara times, the more important constructions of the Hoysaḷa period will be alluded to in their chronological order in the course of discussion. The whole complex today stands within a prākāra having a gōpura on the east as the main entrance and is in alignment with the eastern axis of the main temple. (A second gōpura faces the Queen's temple. Both, as judged from their older original portions, possibly were added in Vīra Ballāḷa II's time.)

The main temple and the two other shrines were consecrated in 1117 and the deity in the main temple is Viṣṇu named meaningfully as Vijaya-Nārāyaṇa since the consecration came soon after the chief's victory over the Cōḷa governor of Gaṅgavāḍi.

The temple stands on an ample jagatī measuring 178 ft. x 156 ft., its pile of mouldings, however, is of an humble Mañcabandha type in contrast to the overall splendour of the temple proper (Plate 839.) The temple consists of a vimāna and the raṅgamaṇḍapa having three entrance-stairways (which axially correspond to the jagatī's three stairways); all of these have been decorated with a pair of elegant miniature

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shrines placed on the stairs' stylobated flanks (Fig. 170). (Similar shrines have been inserted also at each of the three cardinal faces of the jagatī section supporting the vimāna section; Fig. 170.) These symbolic shrines are crowned with miniature Hoysaḷian-Bhūmija śikharas. The jagatī's top-floor leaves a fair size perambulatory passage around the temple (Fig. 170; Plate 839).

The vimāna is some 60 ft. wide across its (blind) bhadrāvalōkana projections, possibly the largest vimāna in all medieval Karṇāṭa and its great raṅgamaṇḍapa measures some 95 ft. along the north-south axis. Together their total eastwest length is *c.* 125 ft. Probably, about 60 years after the temple's founding, the vimāna's original simpler three bhadra-khattakas were placed within the three superimposed, gorgeous, storied, and recessed blind bhadrāvalōkanas; these had been introduced by Ballāḷa II (Plates 839, 840).

The vimāna, on plan, has bhadra with upabhadras, pratiratha in pallavī form, and the karṇa is cast as samadala or normal orthogonal. The plan has been adopted with some modification, and this is also reflected in the elevation, from the lower Deccan type. The vimāna's abbreviated adhiṣṭhāna has a new feature — gajāvalī or file of elephants — carved on the profile of its janma or vapra-plinth. The usual prati-kaṇṭha mouldings are absent, and the kapōtapālī directly supports the vēdībandha which again is formally akin to the lower Deccan type. The kumbha-faces of the vēdībandha show quasi-Nāgara (and quasi-Bhūmija) fronts. The jaṅghā has been cast at the pratirathas in the form of pointed Bhadraka pilasters in answer to the form of the pallavīs. Images set in the niches having kūṭa-turrets of Latina or quasi-Bhūmija form or tōraṇa-canopies have been applied on the lower section of the jaṅghā-pilasters of each ratha and even on the stambhikās of the kūṭastambhas. Most of these sculptures are strictly hieratic; they generally show different forms of Viṣṇu: also there occur figures of Hari-Hara-Pitāmaha, Rati and Manmatha (fine pieces of sculptural art), etc. The blind bhadrāvalōkanas have their own adhiṣṭhāna mouldings — gajapīṭha, siṁhapīṭha, and aśvapīṭha — followed by a thin maṇipaṭṭikā, vasantapaṭṭikā, and miniature kakṣāsana or backrest. (Clearly, the adhiṣṭhāna here had been modelled upon the conventions of the "Trend B" style.) Above this is the staggered, chariot-like, beautifully pilastered balcony (Plate 840) with lateral slabs showing apsaras figures. Its upper storey, on a reduced scale, reproduces the same design with a fine Phaṁsa-kūṭa roof pinnacled by a kalaśa. Vimāna's superstructure which, regrettably, had been built in brick (and concealed wood) had decayed and subsequently repaired, but since several decades has disappeared. It was a pañcabhauma Bhūmija with the madhyālatā wider at the base and progressively tapering upwards (Foekema 1994, Plate 181); it, moreover, had a pair of subsidiary latās. This feature is atypical of the true Bhūmija, the kūṭastambhas marking the bhūmis or floors, however, followed the true Bhūmija convention. The original āmalaka (or highly indented śikhara) had been replaced just as was the śukanāsa-fronton remodelled in the 18th century when refurbishment (apparently to the extent needed) had been carried out. The general form and fabric of the vanished superstructure as noticeable in the photo-illustration, seem original. For no 18th century architect could have commanded an expertize to build a correct Bhūmija superstructure (in this case of the Hoysaḷa brand).

The raṅgamaṇḍapa (Plate 837) is not only one of the largest but also the most lavishly embellished structure, both outside and inside, in all medieval Karṇāṭa. Its adhiṣṭhāna shows gajāvalī, plain padma, and thin karṇāli with kapōtapālī; next a very fine vasantapaṭṭikā with figures set in convolutions, and then the chādyakī (Fig. 169; Plate 841). Above this comes the rājasēna with projected panels carrying apsaras figures and the Nidhis in countersunk panels, indeed a unique decorative frieze, the

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workmanship reflecting ivory-carvers' craft (Plates 841, 842). Further above is a shortened vēdikā which shows apsaras and other figures between the pillarettes; then comes the chādyakī followed by an āsanapaṭṭa showing on its profile a series of quasi-Bhūmija superstructural models, the gaps between are filled by divine and semi-divine figures behind each of which is shown a pair of lions or vyālas. The kakṣāsana, shorter than usual, has its narrow but minutely detailed figural panels showing tableaux from the sacred narrative literature (and at a few places also figures engaged in amorous activities). Altogether, the moulded exterior of the stylobate of this hall is the most ornate known among the Hoysaḷa buildings of Trend "A". The

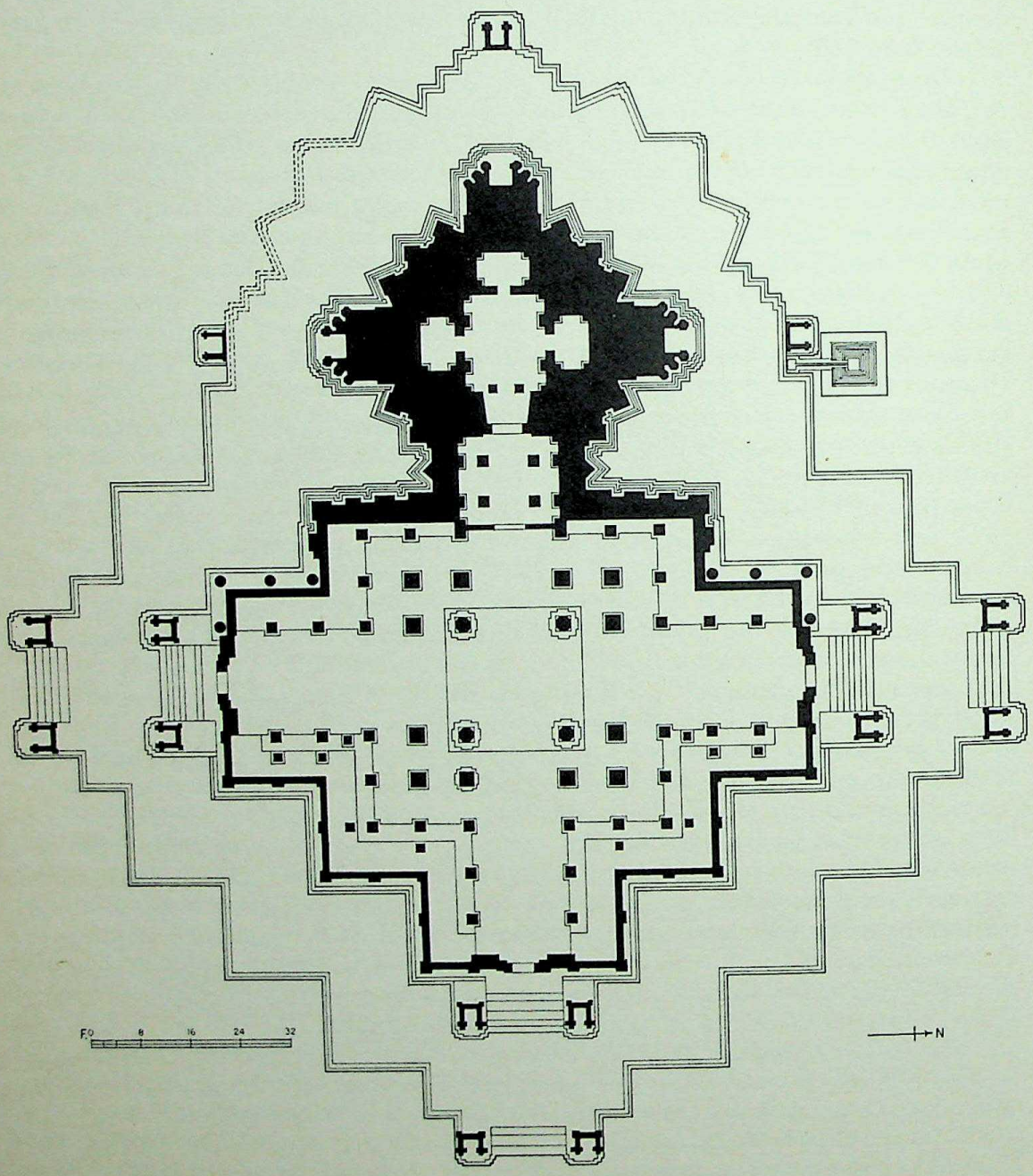

Fig. 170. Bēlūr. Cennakēśava temple, plan. (After Mysore Archaeological Department.)

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āsanapaṭṭa supports slender plain Śrīkāra pillars throughout, the intervals between them filled with large screens of several varieties, some also showing epical episodes and scenes such as Viṣṇuvardhana and Narasiṁha (I) holding their respective audiences, that of Narasiṁha's has been illustrated on Plate 843. These jālas, however, had been introduced by Ballāḷa II in late 12th century. He also decorated the three wide entry-ways to the hall with elaborately carved makara-tōraṇas guarded by dvārapāla figures (Plate 838). The most attractive feature of the exterior of the hall is the inclusion of those famous nāyikā figures, some in graceful dance-postures, leaning on the brackets of the dwarf parapet pillars (Plates 844-846).

One undesirable consequence of the partial blocking of the semi-open spaces of the hall by screens and open entrances by tōraṇa-bearing wallings has been that the flood of light which could have filled the hall and shown its magnificent columns and their groupings to advantage has been considerably curtailed. Several varieties of columns, the polished and carved Śrīkāra at the nave (Plates 847-849), the well-formed Bhadraka and also the Viṣṇukānta in more than one variation (Plates 847-849, 855), the Indrakānta, the highly vibrant 32-pointed star type (Plate 856), etc., and also a single instance — slender in form — of the Citrakhaṇḍa order (Plate 854) are the main types. And there at least are two whimsical varieties, unique and with some claim at queer beauty — the Nṛsiṁha-pillar with zones of minutely carved tiny panels (Plate 851), the other being the profusely carved Mohinī-pillar which bears at its front a large and an exquisitely suave and serene figure of Mohinī (Plates 850, 853) — are also among the chief glory of the interior. The columns form picturesque clusters, particularly in the northeast section (Plate 847), and an attractive file in southwest quarters (Plate 848). Some of them also carry decorative jewellery-like carvings. The central Śrīkāra pillars also have citra-putrikās at the bracket positions facing the nave (Plate 849); one among those four, however, is Sarasvatī. The ceilings of the hall have been rendered after the craft of carpentry — the central ceiling above the nave, deep and circular and about 10 ft. in diameter, is fully carved in receding circles displaying zones of figural decoration, deities mostly, but is not so moving: it is the strip-like Samatala ceilings occurring above and between the beams of the closely spaced columns that are aesthetically more worthy of note (Plate 852).

The antarāla makara-tōraṇa with the door-guardians and other associated figures with their fine detail are additions of after years, of Ballāḷa's times. Inside the garbhagṛha stands on a pedestal the original figure of Vijaya-Nārāyaṇa, eight foot tall and very impressive.

Some of the label-inscriptions associated with the sculptures give the names of the sculptors with their boastful titles and specify their native towns. Several of them hailed from the Cālukyan heartland, from the towns such as Lokkiguṇḍi (Lakkuṇḍi), Gadag, and Baḷḷigāmve. This explains why this temple has some features and elements which are more typical of the Cālukyan than the Hoysaḷa country. The Mohinī figure clearly had been carved by an artist schooled in the best traditions of the style of north Karṇāṭa.

Bēlūr, Cennakēśava temple complex, Kappe-cennigarāya temple (Fig. 171; Plates 857-859)

To the south of the great temple of Cennakēśava stands its reduced version, the Queen's temple. (Yet it is larger compared to many other Hoysaḷa buildings, being c. 121 ft. long and 105 ft. broad.) It has the same stellate plan for the jagati's rear part as well as and for the vimāna and the same type of raṅgamaṇḍapa (Plate 857) but without the rich ornamentation for their exterior (Foekema Plates 182, 183); moreover, it has

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limited varieties of the pillars within the hall, and the hall's southern end has no opening but is occupied by another (but half) shrine (Fig. 171). The temple thus has a look of a double shrine with hall-openings at the east and north co-ordinated with the two sancta. The vimāna's rathas have the wall-pilasters throughout at the jaṅghā above the vēdībandha (Foekema Plates 182, 183), but lacks the figural sculptures of the Chief's temple. These are small khattakas placed at the top of the adhiṣṭhāna and their superstructures cover half the subhadra-jaṅghā face.

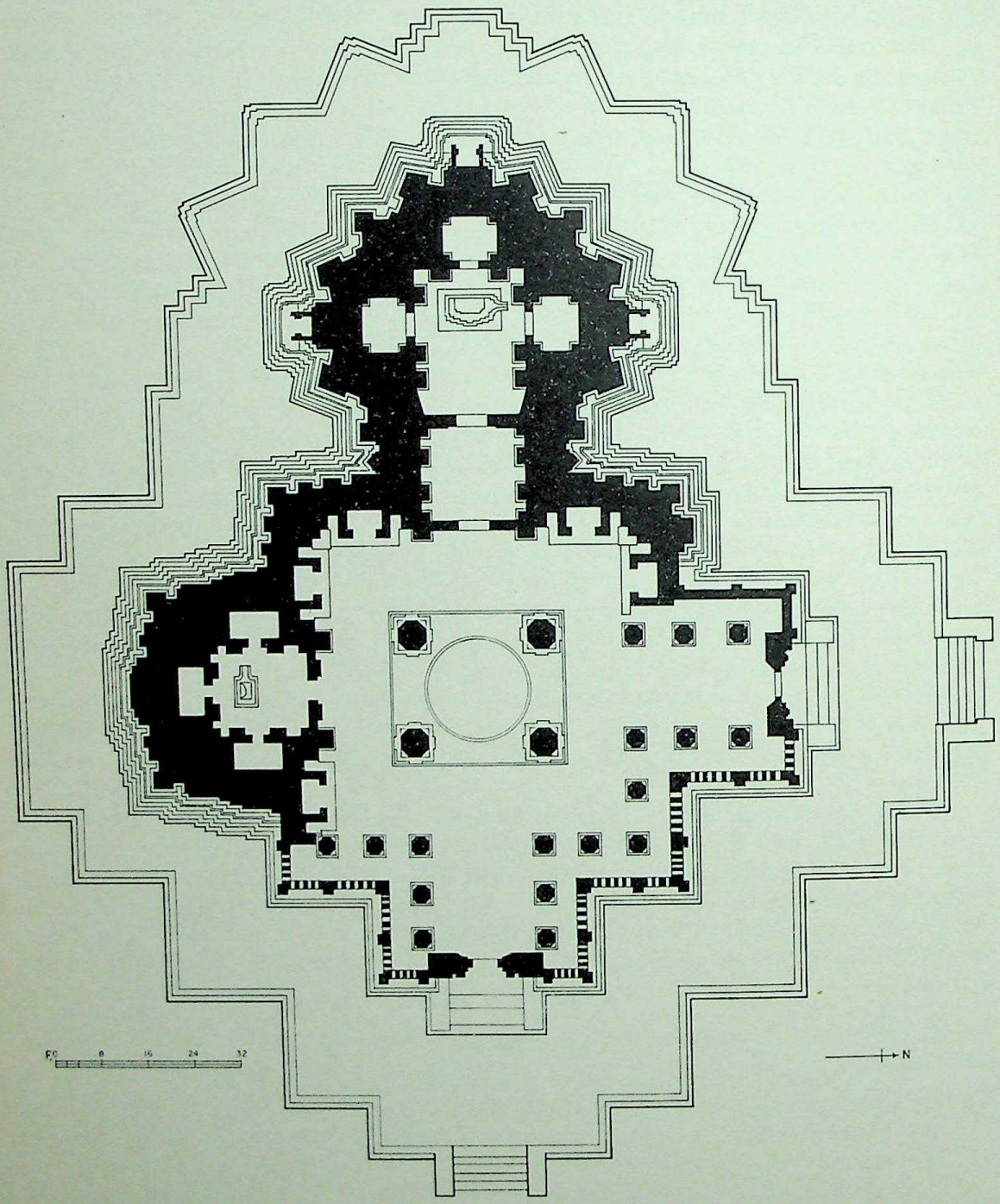

Fig. 171. Bēlūr. Kappe-cennigarāya temple, plan. (After Myscre Archaeological Department.)

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The hall-parapet supports thin and plain Śrīkāra columns with screens between (Plate 857). The interesting part of the hall is its interior where the nave is occupied by highly burnished, well-ornamented, but a little plumpish looking dark pillars at the raṅgabhūmikā (Plate 859). They once supported nāyikā figures at the capitals (Plate 858), only three of which now survive. (The columns outside the nave are varied in design but are not so attractive.) The antarāla-doorframe of the main or western sanctuary has a good pair of Vaiṣṇava door-guardians and a finely detailed tōraṇa; so has the side shrine. The interior walls have niches, those flanking the antarāla of the main sanctuary enshrine the images of Lakṣmī-Nārāyaṇa, and those beside the subsidiary shrine's antarāla have Lakṣmī and Sarasvatī. The niche opposite to the Sarasvatī-niche enshrines Caṇḍikā. The main image of Viṣṇu bears Queen Śāntaladēvī's consecrational inscription. The deity therein has been termed Cennakēśava. The temple's deity has been also referred by that appellation in Viṣṇuvardhana's foundation inscription of the main temple.

The lantern ceilings at the nave and in the bays around have been rendered after the timber construction; they are elaborately carved (MAS II, 1919, Plates XXXVI, XXXVII.)

Bēlūr, Cennakēśava temple complex, Vīranārāyaṇa temple (Fig. 172; Plates 860, 861)

The temple stands on a jagatī concentrically behind the great temple of Kēśava (Plate 860). The jagatī is low and with mouldings which look as though of the reduced and modified Kapōtabandha adhiṣṭhāna. The temple consists of a dvi-aṅga vimāna with a fair length kapilī and a gūḍhamaṇḍapa with porchless entrance at the east (Plate 861). The jagatī-stairway may once have supported she-elephant figures (or miniature shrine-aedicules) above the lateral podia.

The kapōtapālī of the adhiṣṭhāna of the temple has been underpinned by a carved paṭṭikā, the prati-kaṇṭha above has the usual unworked bosses. The karṇa and subhadra-faces bear Vēsara-kūṭa topped niches containing divinity figures. They include Śiva, forms of Viṣṇu, Brahmā, Balarāma, Pārvatī, Sarasvatī, and Bhairava. A three-headed deity in the niche on the west wall may have represented the syncrestic form of the trinity Hari-Hara-Pitāmaha. On the north wall has been depicted the Pāṇḍava hero Bhīma battling with Bhagadatta and his elephant. The pair of upabhadras also have figures which include female cāmara-bearers. (The nature of the interior is not known, since it is not available for study. It has the customary four pillars and the nine ceiling-grid as may be inferred from the earlier printed plan reproduced here as Fig. 172.)

The temple has been identified with the shrine of Lakṣmī-Nārāyaṇa mentioned among the three built by Viṣṇuvardhana. However, the cast of several sculptures, the chamfered wall-shafts, and the presence on them of two belts at intervals below their bell-member, etc. are features that signal a later date. The final answer to the problem can be had only after the examination of the morphology of the hall-pillars and the typology of the carved ceilings which may hold definite clues. The date A.D. 1117 for the temple is therefore tentative and subject to revision if evidence in future will so suggest. (Its current appellation "Vīranārāyaṇa" may be taken to indicate that the builder may well have been Vīra Ballāḷa II if this were his foundation.)

Bēlūr, Śaṅkarēśvara temple (not illustrated)

Traditionally held to be the first foundation in Bēlūr, this may have been one of the edifices of the time of Viṣṇuvardhana, though there is no evidence that the chieftain possibly had his hand in its building. It wants in scale and decoration. The temple has

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lost its maṇḍapa. The vimāna with its Phaṁsanā roof, the Drāviḍa ghaṇṭā, and the kapilī with its śukanāsa bearing Śiva figure and the antarāla within are still there. (MAS II, 1919, pl. XLV.)

The vimāna has bhadra with upabhadra proliferations and also karṇa with nāsikā-upāṅga, a north Indian feature. The presence of vēdībandha instead of adhiṣṭhāna is one more factor recalling north India, though the idiom and details are typically Karṇāṭan. The kumbha of the vēdībandha shows a medial band, like temples of Maharashtra and Mālava, though left uncarved; the kalaśa-moulding, rather thin, also has a medial ribbon which is in the form of a carved maṇipaṭṭikā, a provincial manifestation of western Indian convention. As for the wall, the decorer-niches (with Phaṁsa-tops crowned with āmalakas) come to the view. The niches are filled with large and bold lozenges, a feature which occurs more frequently in the temples of the

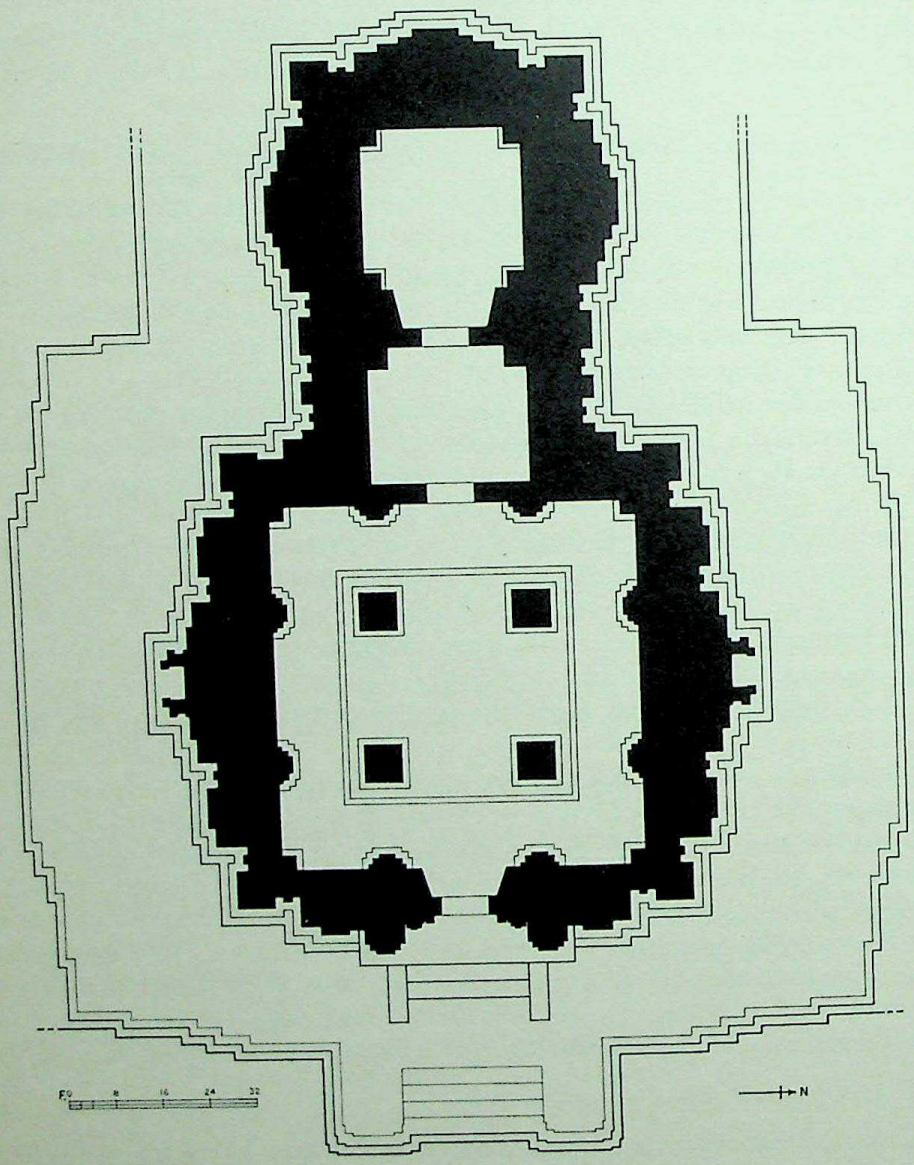

Fig. 172. Bēlūr. Vīranārāyaṇa temple, plan. (After Mysore Archaeological Department.)

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periods of the subsequent Hoysaḷa rulers. The upabhadra shows kūṭastambha ornamentation; so does the kapilī where a central large pilaster divides the wall into sections. The doorframe with the door-guardians is simple, flanked by screens and those in turn by two prominently projecting pilasters. Also a makara-tōraṇa has been included, this one above the rooflet of the door. The superstructure of the main shrine is Phāṁsanā, but its plan and contours follow the aṅga-divisions below, a rare, though logical happening. The śikhara consequently adopts the phālanā serrations to match with the basal configuration.

Toṇṇūr, Lakṣmināārāyaṇa temple (Plate 862)

Of the extant three old temples in Toṇṇūr, medieval Toṇḍanūr, the Lakṣmināārāyaṇa is the earliest. Of the structures connected with this temple, only the vimāna, the maṇḍapa with antarāla, and the attached Lakṣmī shrine are the oldest portions and very probably date from the time of Hoysaḷa Viṣṇuvardhana. While the pillar of the main shrine bears an inscription of A.D. 1158 (not foundational), that on one of the pillars of the Lakṣmī shrine, though undated, is of Surigeya Nāgayya, an officer of Viṣṇuvardhana. Stylistically, the temple may belong to the early years of Viṣṇuvardhana and possibly not later than A.D. 1120.

The square granite vimāna has a well-cut adhiṣṭhāna, the wall has embedded shafts, the central part showing a niche crowned with an elongated Nāgara kūṭa (Plate 862). The hall has four polished Śrīkāra pillars of good form with beading and floral decoration of fine workmanship. The central lantern ceiling has grāsamukhas filling the triangular corner-slabs, the padma or lotus in low relief fills the central area. The eight ceilings surrounding the nave, too, have lotuses, each of which also bears an individual Dikpāla figure.

The doorframe bearing Gajalakṣmī at the lalāṭa leads into the garbhagṛha of the Nārāyaṇa whose image, about 6 ft. high, is impressive more for its size than art.

Uṇḍignāḷ, Cāmuṇḍēśvarī temple (not illustrated)

The temple at Uṇḍignāḷ (Uṇḍgaya Kaḷ), called Nimbajādēvī in the inscription of A.D. 1276, was founded in the period of Viṣṇuvardhana (when he was camping at Baṅkāpura). The surviving nāyikā figure (ARMAD, 1930, Plate III-4) seems of his date. The four Śrīkāra pillars at the nave are well carved in the style of Viṣṇuvardhana's times. The shrine originally was single; it faces north, and contains an image of Caṇḍikā. The shrine of Śiva (W) and of Kēśava (N) were added when the hall later was much enlarged. The original portions of the temple may date between A.D. 1121 and 1135. (The temple has yet to be surveyed in detail and documented.)

Marale, Cennakēśava and Siddhēśvara (Figs. 173, 174; Plates 863-872)

The twin temples, standing side by side and facing east, were founded in 1130 by Rayaṇa-daṇāyaka. Viṣṇuvardhana himself visited the temples and made a grant as stated in the foundation inscription standing near the porch of the Cennakēśava temple. The Kēśava temple looks somewhat more dignified and surely the better finished of the two.

The vimāna of the Kēśava temple (Fig. 173) has karṇa and bhadra with sham-niche bearing lozenge decoration at the karṇa. The bhadra has a prominent deep khattaka-niche of the bhadrāvalōkana form — the only one instance associated with the Trend "A" temples besides Bēlūr's Cennakēśava — which once could have contained images (Plate 863). The profiles of these niches show fine chisel work and a prominent Vēsara-kūṭa to cap them. The salilāntara-recesses between the karṇa and the bhadra

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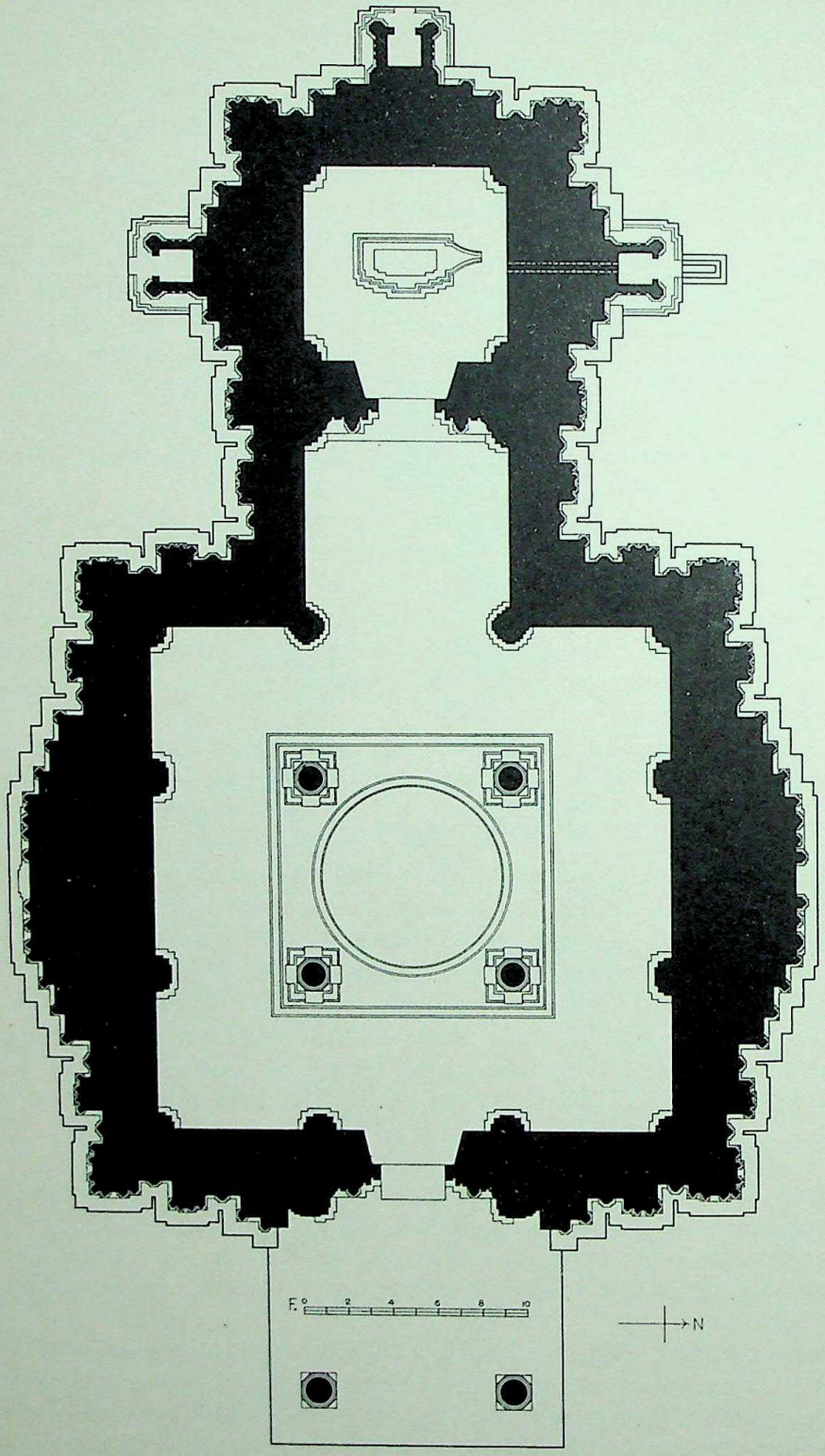

Fig. 173. Marale. Cennakēśava temple, plan. (After Mysore Archaeological Department.)

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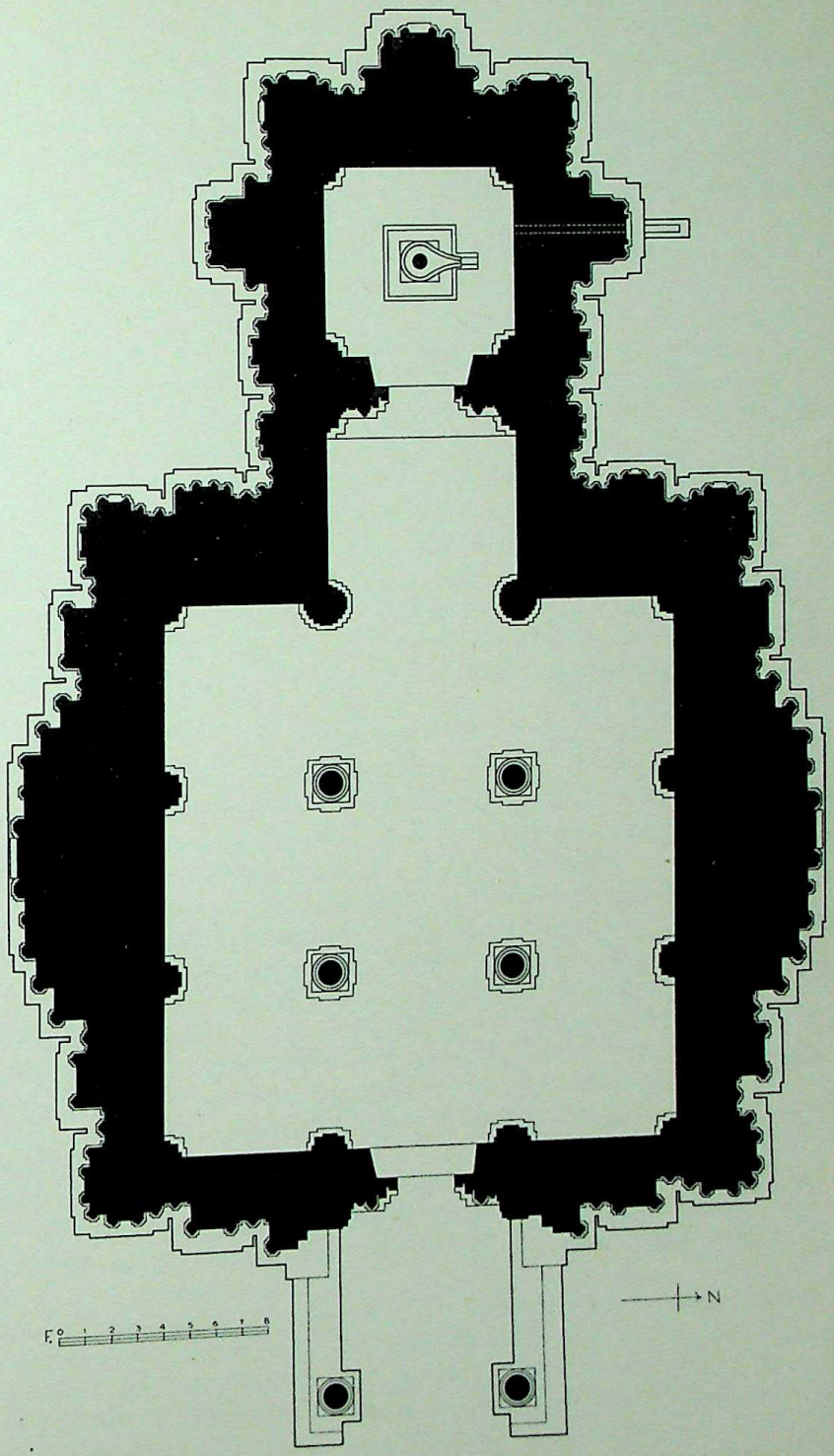

Fig. 174. Marale. Siddhēśvara temple, plan. (After Mysore Archaeological Department.)

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harbour kūṭastambhas, the stambhikās of which possess indentations, a rare feature. The adhiṣṭhāna is of the usual Hoysaḷa type, with slight ornamentation over the chādyakī-moulding. The superstructure of the vimāna is gone. The closed hall has a bhadra with four upabhadras having the usual slender pilasters. The bhadra-niches are, unlike vimāna's, shallow though they bear divinity figures (Plate 864). The vimāna has lost its crenellation of kūṭas, śālās, and nāsīs. The vimāna has been provided with a makara-praṇāla at the north. The mukhacatuṣkī has a pair of fluted dwarf pillars (Plate 865). The stairway is flanked on either side by a richly ornamented she-elephant. The pillars in the nave of the hall are of Śrīkāra type (Plate 866), similar in contour to those at Bēlūr. Stray figures of citra-putrikās have survived there at the brackets. The ceilings in the hall are of the Talkāḍu and Bēlūr type (Plate 867). That in the centre is a very richly done Aṣṭa-Dikpāla variety, with Dikpālas placed in the surrounding medallions and Lakṣmi-Nārāyaṇa in the central one.

The neighbouring Siddhēśvara temple (Fig. 174), placed a little distance toward north, lacks the ornateness of the porch of the former temple. Also, its wall decoration is somewhat different (Plate 868); it has all around sculptural enrichment. The vimāna has niches with images at karṇas and the bhadras and the Drāviḍa kūṭastambhas are surrounded at the top by tōraṇa-ornament (Plate 870). The sculptures on the hall-walls bear canopies (Plate 869) which was to be the regular enrichment for the wall-figures of the temples of the Haḷēbīḍ (Hoysaḷēśvara) class (Trend "B"). The ceilings inside are almost identical and as richly done as in the Kēśava temple (Plate 872). In the Aṣṭa-Dikpāla ceiling, for the central medallion, an iconographical change is noticeable, namely Śiva in a dancing posture (Plate 871). Compared to its companion, this Śiva shrine seems a little stunted and not very convincing from aesthetic standpoint.

Haḷēbīḍ (Bastihaḷḷi), Pārśvanātha-basadi (Figs. 175, 176; Plates 873-887)

Some three furlongs south of the famous Hoysaḷēśvara temple complex is situated Bastihaḷḷi, or the medieval Jaina settlement of which three old temples now survive. The mounds, some 300 ft. further south, contain the very scattered and fragmentary remains of the now vanished Jaina temples — possibly the Puṇisa Jināḷaya (A.D. 1117) and the Viṣṇuvardhana Jināḷaya (1137); a tall Jina image now in the collections of the museum at the site may have originated from these buildings (Settar 1992, Plate 135a).

Of the extant three north-facing juxtaposed temples, the eastern Śāntinātha-basadi is somewhat late (A.D. 1196), the central, much smaller, of Jina Ādinātha, belongs to the time of Viṣṇuvardhana, while the third, standing at the west end of Jina Pārśvanātha, also of Viṣṇuvardhana's time, is larger and the most important. It was founded in 1133 by Boppadēva, son of Gaṅgarāja, in memory of his deceased father, the prime minister. Viṣṇuvardhana, who was in the victorious camp in Baṅkāpura, named it Vijaya-Pārśvanātha when he got the news about the shrine's consecration.

The Bastihaḷḷi group is entered through a pillared dvāramaṇḍapa set at the north in a prākāra-wall; it stands directly in alignment with the Pārśvanātha temple. (The wall and the gate had been built in 1254 by Padmidēva, brother-in-law of king Narasiṁha II.)

The temple has a vimāna (possibly not intended to have a superstructure), the gūḍhamaṇḍapa, and a detached āsthāna-maṇḍapa (Fig. 176; Plate 873). Had the Victorian archaeologist Fergusson seen this temple, he would have referred to it rather than the Parthenon of Athens as the opposite polarity of the Haḷēbiḍ's world famous and highly embellished Hoysaḷēśvara temple. Because, the building's exterior here (Plates 873, 874) is an epitome of simplicity and is notable for the clarity of its wall masses, nobility of the relative proportions of its constituents, and the perfect relationships of

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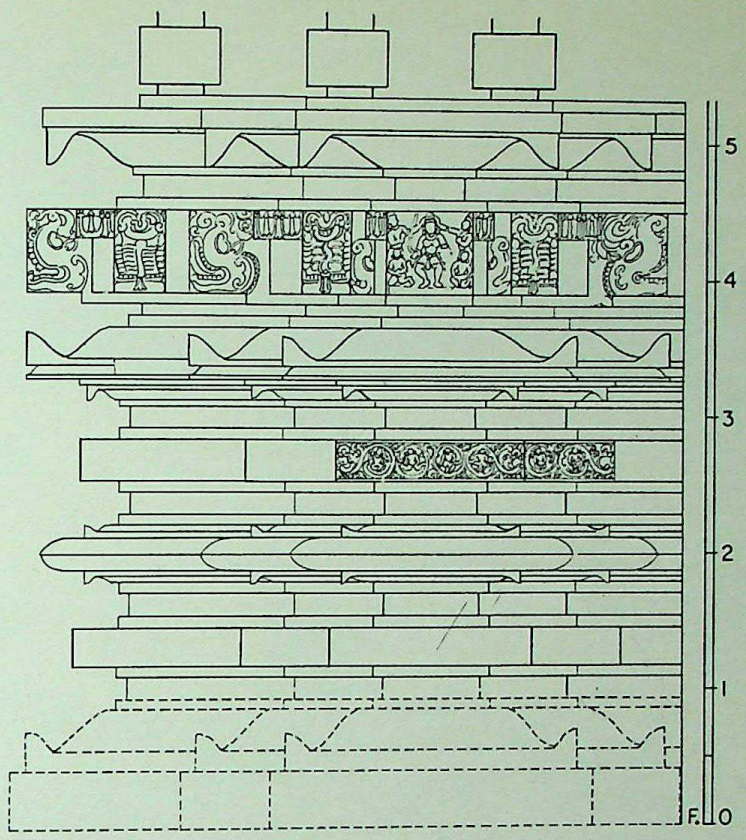

Fig. 175. Haḷēbīḍ (Bastihaḷḷi). Pārśvanātha basadi, vimāna, Kapōtabandha adhiṣṭhāna.

its aṅga-divisions.

The vimāna is some 36 1/2 ft. wide. In its elevation it shows three divisions — karṇa, pratiratha, and bhadra with a pair of upabhadras (Plate 874). Its Kapōtabandha adhiṣṭhāna (Fig. 175) with cleanly cut and plain mouldings show, by way of a delightful contrast, the carved makara-heads with figural panels in the central area (as in the earlier instances of good Cālukya buildings) and produces a staggered undulating rhythm in the sidewise view (Plate 875). The walls are totally unencumbered by niches and sculptures, this pattern though is known in several other Hoysaḷa (as well as Cālukya) buildings. This aspect and the tallness of the wall and the chasteness arising out of clean and perfect chiselling of the masonry, nobly proclaim the aesthetic role played by its impeccable slender wall-shafts (Plate 874). A subtlety observable in the cadence of the pattern is the introduction of a subsidiary facet only at one side in the make up of the pratiratha-division. The vimāna's upper edge is bordered by a very fine diadem of hāra containing the normally met carved kūṭas, pañjaras, śālās with half angle-nāsīs; several of these carry figures of seated Jinas, Yakṣīs, and Vidyādēvīs (Plate 876). The gūḍhamaṇḍapa, which is some 52 ft. wide, displays no aṅga-divisions and yet its walls look effective by the rhythmic layout of its straight file of wall-shafts (Plate 873), a model which on a reduced scale will be followed at Brahmasamudra, Hire Kaḍalūr, Keṟesante, and several other places. The combined length of the two chambers — the vimāna and the closed hall — is c. 88 ft.

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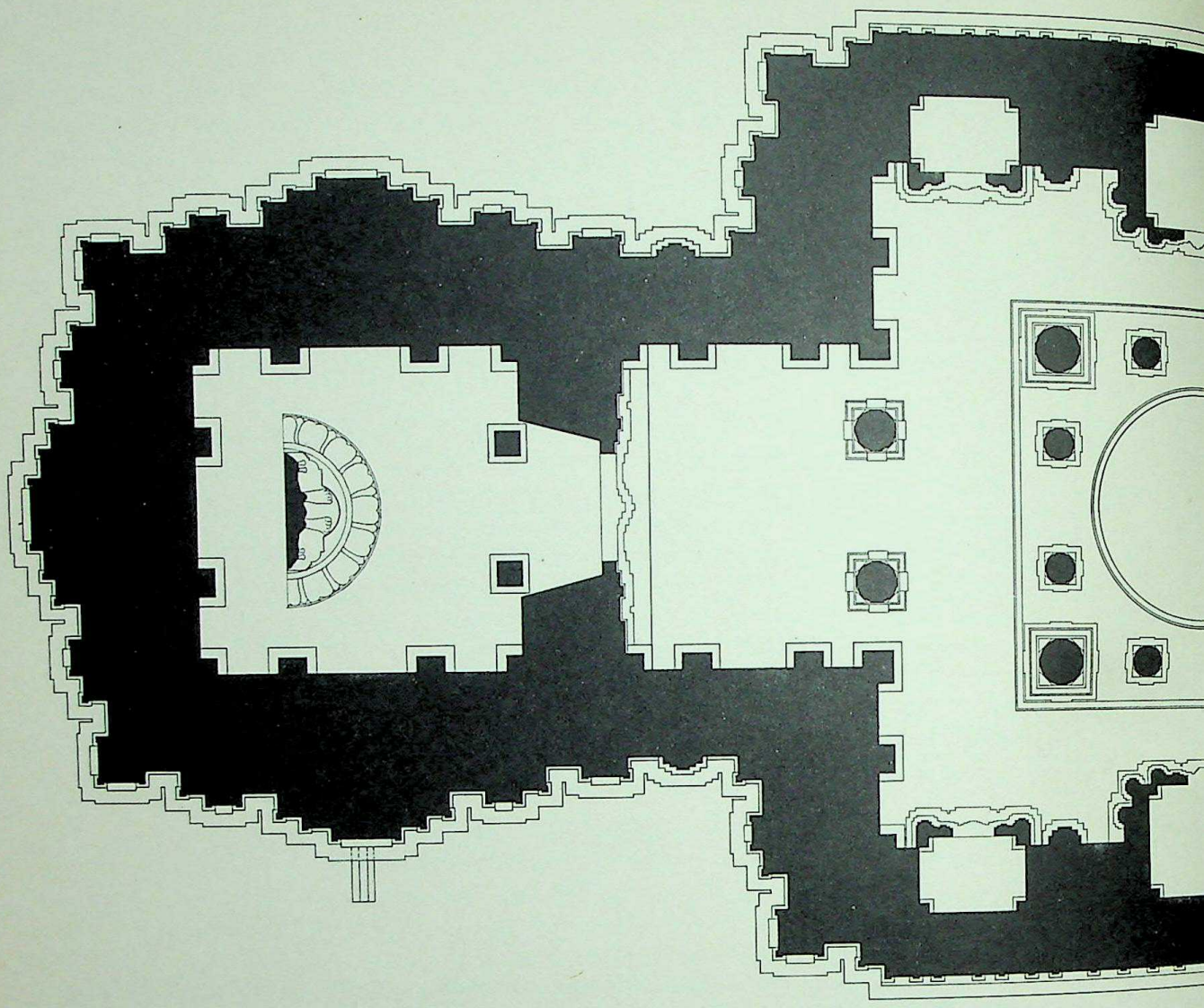

Fig. 176. Haḷēbīḍ (Bastihaḷḷi). Pārśvanātha basadi, plan.

In front of the gūḍhamaṇḍapa, which has a large framed entrance but no entry-porch, stands a detached āsthāna-maṇḍapa (or sabhāmaṇḍapa) (Fig. 176; Plates 873, 877) whose play of slender Śrīkāra pillars, both inside and at the periphery (Plates 878-880), is as stunning as its jewelled and tusseled ornament is effective and of high quality (Plates 878, 879). Between the four corner pillars of the nave are inserted a pair each of thinner columns for supporting the beams stretched over the wide span of the nave. The central lantern ceiling on an octagonal plan has carving, its middle area showing the Yakṣa figure. The hall measures some 36 ft. x 34 ft. 9 ins. (Fragments of the carved āsanapaṭṭa of its low walling had survived at the southwest corner.)

The pañcaśākhā doorframe (Plate 881) of the gūḍhamaṇḍapa has two finely cut daṇḍaśākhās but no other carving, not even the customary pēḍyā figures: the lalāṭa-biṁba, of course, shows the figure of Jina in Majesty (Plate 881). (The carved slab bearing the temple's foundation inscription stands to the left of this door, spectator's viewpoint.) The well-balanced and spacious interior of the closed hall has the usual large khattaka-niches in the walls, the two in the bhadra section (E and W) are much

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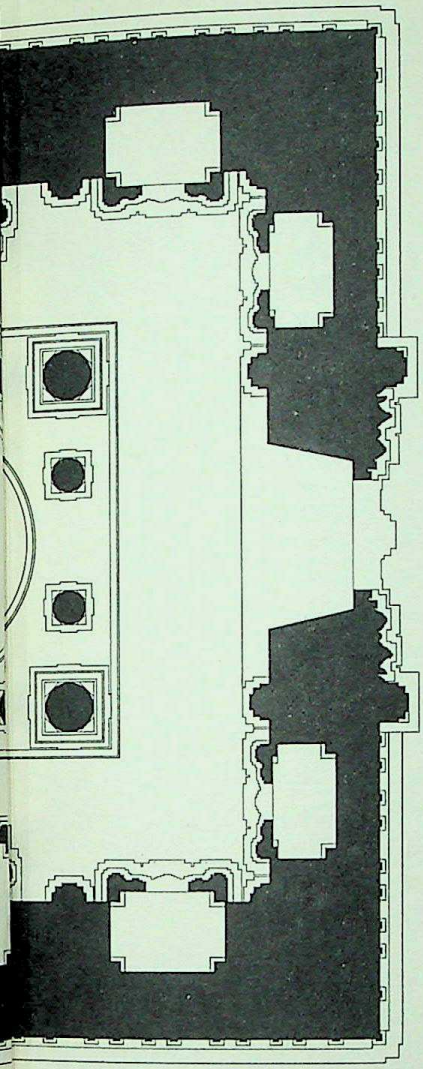

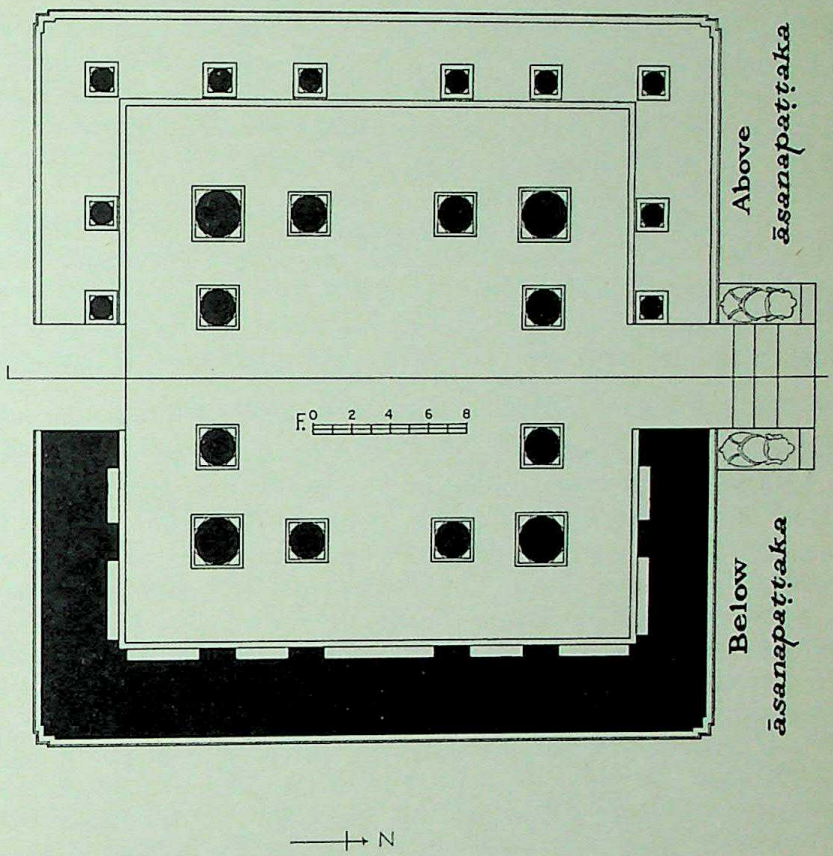

larger and well-embellished (Fig. 176). The more important feature of the hall is its ample nave, made up of a raṅgabhūmikā, the first square stage of which is as much as 21 ft. 9 ins. square; on this stands not only the four corner pillars but also a pair each of thinner Śrīkāra pillars between (Fig. 176; Plate 882). These dark, highly burnished, and very shapely pillars are relieved by the customary but carefully carved ornamented belts (Plate 883), their majestic look has no match in the entire domain of Śrīkāra pillars in medieval Karṇāṭa. The contrast of the normal thickness creates very pleasing, solid, serial trains of voids and masses (Plates 884, 885). These pillars encompass the second, but circular, stage of the raṅgabhūmikā. The pillars support a large and exquisitely as well as fully carved and an octagonally laid lantern ceiling bearing a central figure of Nāgarāja Dharaṇēndra (Plate 886).

The antarāla has two Śrīkāra columns at its opening with flanking wooden Ṛjusūtra-screens of later insertion. The jambs of the doorframe of the sanctum are unadorned. Inside, after the threshold, come two almost free-standing pillars and the walls have ten pilasters around (Fig. 176). At the south wall end, on a low padmapīṭha, stands an

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imposing and very impressive image of Jina Pārśva, some 15 ft. high (Plate 887). In many ways, Haḷēbīḍ's Pārśvanātha temple is the finest of the surviving Jaina basadis in all Karnataka.

Nāgamaṅgala, Bhuvanēśvarī (Bhuvanēśvara) temple (Plates 888-890)

Bammalādēvī, the third consort of Viṣṇuvardhana, renovated a pre-existing temple according to an inscription of A.D. 1135. The renovation apparently had involved the complete replacement of an earlier edifice which perhaps may have been of the late tenth or early 11th century (and hence of the late Gaṅga or plausibly Ceṅgāḷva period) if the two earlier images, of Sūrya and Viṣṇu (Plates 889, 890) placed inside the temple's hall, are any evidence.

Although built by a royalty, the architecture of the building is without any special merit. The vimāna is square and its wall alone shows a false aṅga-vibhakti of karṇa and pratiratha but no bhadra. Lower courses of the moulded adhiṣṭhāna are partly buried. The wall-recess between the pratirathas shows a large octagonal lotus motif (Plate 888), while the karṇa walls similarly has a lozenge-formed flower (Plate 888).

Haḷēbīḍ (Bastihaḷḷi), Ādinātha basadi (Plates 891, 892)

Adjoining the Pārśvanātha temple and to its east stands this smaller temple with a square cella and a square gūḍhamaṇḍapa, the walls of both are marked by shafts (Plate 892). At the south side is a pillared entrance-porch with she-elephants at the stair-platform (Plate 891). The āsanapaṭṭa's profile above its low adhiṣṭhāna has the decoration of lozenges in panels. The kakṣāsanas have disappeared; the undecorated but shapely Śrīkāra pillars and the ceiling above remain. Inside are four plain Citrakhaṇḍa pillars. One of the two niches at the west wall which flank the screen-less antarāla contains the figure of Sarasvatī, the other's original image has disappeared. Inside the sanctum, the pedestal bears an inscription stating that the Jina image was set up in the Nagara-Jinālaya by Heggaḍe Mallimayya. The inscription on the doorframe gives more information. The image was of Jina Mallinātha which was consecrated in A.D. 1138 and the temple had probably been given over to the pontiff Śubhacandra Siddhāntadēva. So the temple originally was not of Ādinātha but Mallinātha whose headless image has been kept in the adjoining Śāntīśvara basadi. Mallimayya may have chosen "Mallinātha" as the Jina for the dedication, possibly after his own appellation. He granted some land in Koṇḍale to the temple for its upkeep; and the senior daṇḍanāyaka Ecikayya, nephew of the late prime minister Gaṅgarāja, also made some bequests to the temple.

Anati, Lakṣmīnārāyaṇa temple (not illustrated)

The square sanctum with straight walls and shafts (without the superstructure) and a larger closed hall of the same pattern are uninteresting. The nave-ceiling is reported to be well-carved. That over the antarāla is Samatala with eight lotuses in framed boxes surrounding a medallion carved in the central box which bears the figure of Lakṣmī-Nārāyaṇa (ARMAD, 1927, plate II). The lintel of the sanctuary has Garuḍa as a tutelary figure. Between the ceiling and the lintel is a figure of Narasiṁha killing Hiraṇyakaśipu. The beams of the antarāla carry two inscribed records of a grant in the year 1139 during the reign of Vīragaṅga Hoysaḷadēva (Viṣṇuvardhana). The temple may have been built in or slightly before that date.

Yelādahaḷḷi (Cōḷasandra), Trikūṭa basadi (not illustrated)

The main vimāna of the ruined trikūṭa basadi (ARMAD, 1940, Plate XVIII) perching on

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a low rock has somewhat archaic-looking granite adhiṣṭhāna and pot-stone walls. This shrine has no projecting bhadras unlike the two lateral shrines. These latter two show broad shallow niches on their walls not found at the central vimāna. All three share a gūḍhamaṇḍapa. The two lateral shrines, however, are wholly of pot-stone and their simple Kapōtabandha adhiṣṭhāna differs in mouldings from those of the adhiṣṭhāna of the main shrine where they are somewhat heavier and the kapōta is absent there. A grant dated A.D. 1145 by prince Narasiṁha may pertain to the period of these added shrines (ARMAD, 1940, Plates XVII, 2, 4.) The main shrine, however, may have been built in late 11th century or soon after.

Honnāvara, Kēśava temple (Fig. 177; Plates 893-895)

The image of Kēśava had been set up in 1149 by Śaṅkara, a general of Viṣṇuvardhana. The temple is among the finer, well decorated, and important buildings of the Hoysaḷa times. It has a vimāna followed by the closed hall and a porch at the east (Fig. 177).

The tritala vimāna has walls divided into karṇa and bhadra with a pair of upabhadras; all niches are without the lateral framing pillarettes but they do have the chādyakī-rooflet and the Vēsara-kūṭa tops (Plate 893). Images, including many different forms and representations of Viṣṇu, occur at the karṇas, the subhadras, even at the upabhadras (bearing vine decorations above) (Plate 894), and also applied at the lower section of the kūṭastambhas. The filigree-like carving on the vimāna superstructure is finely detailed, after the smithy-vogue to be precise. The gūḍhamaṇḍapa walls follow the same scheme of decoration and participate in completing the iconographic program of the vimāna. Entering through the pillared porch, the interior of the hall offers the usual view, its four decorated Śrīkāra pillars are of good form (Plate 895), and there occur some nicely patterned ceilings.

Puṣpagiri, Mallikārjuna temple (Plates 896, 897)

Originally a Jinālaya but converted at some point into Śivālaya, the temple has only two architecturally notable structures, the pillared raṅgamaṇḍapa conjoined to its featureless gūḍhamaṇḍapa, which is formed mainly by Śrīkāra pillars, and the pratōlī-gateway (ARMAD, 1947-1957, Plates XXII, XXIII). The pratōlī has Kapōtabandha adhiṣṭhāna with nakra-heads in the prati-kaṇṭha (Plate 896), neat straight walls at the south and north with serried shafts, and sham turreted niches at the walls' extremities and at the middle part. Inside are two upavarṇakas or pillar-bearing platforms with a passage between. A transverse wall with a central doorway internally divides the pratōli into inner and outer sections. The platform-pillars at the outer or east façade include fluted and shapely 32-pointed star type at the ends and a pair of Śrīkāra in the middle (ARMAD, 1947-1957, Plate XXIII): and the west front has those same elaborate pillars as a middle pair while a pair of Śrīkāra columns come behind them (Plate 897). The pilllars are of faultless form. Stylistically, the pratōlī may date from the latter half of the 12th century.

Heragu, Pārśvanātha basadi (Plate 898)

Jakkabe, wife of Cāvimayya, a mahāpradhāna of the Hoysaḷa monarch Narasiṁha I, founded a temple to Canna-Pārśvanātha in Heragu in 1155. Its vimāna is completely gone save for the doorframe bearing the Jina figure on the tutelary block. The walls of the hall's forepart are also gone, exposing its front pillars to the open view (Plate 898). The pillars are Śrīkāra for the nave and the rest are Bhadraka and Vardhamāna of good shape. Of the nine ceilings several were lantern with lotuses decorating the triangular slab and the central square depression. The ceiling above the nave was a highly ornate

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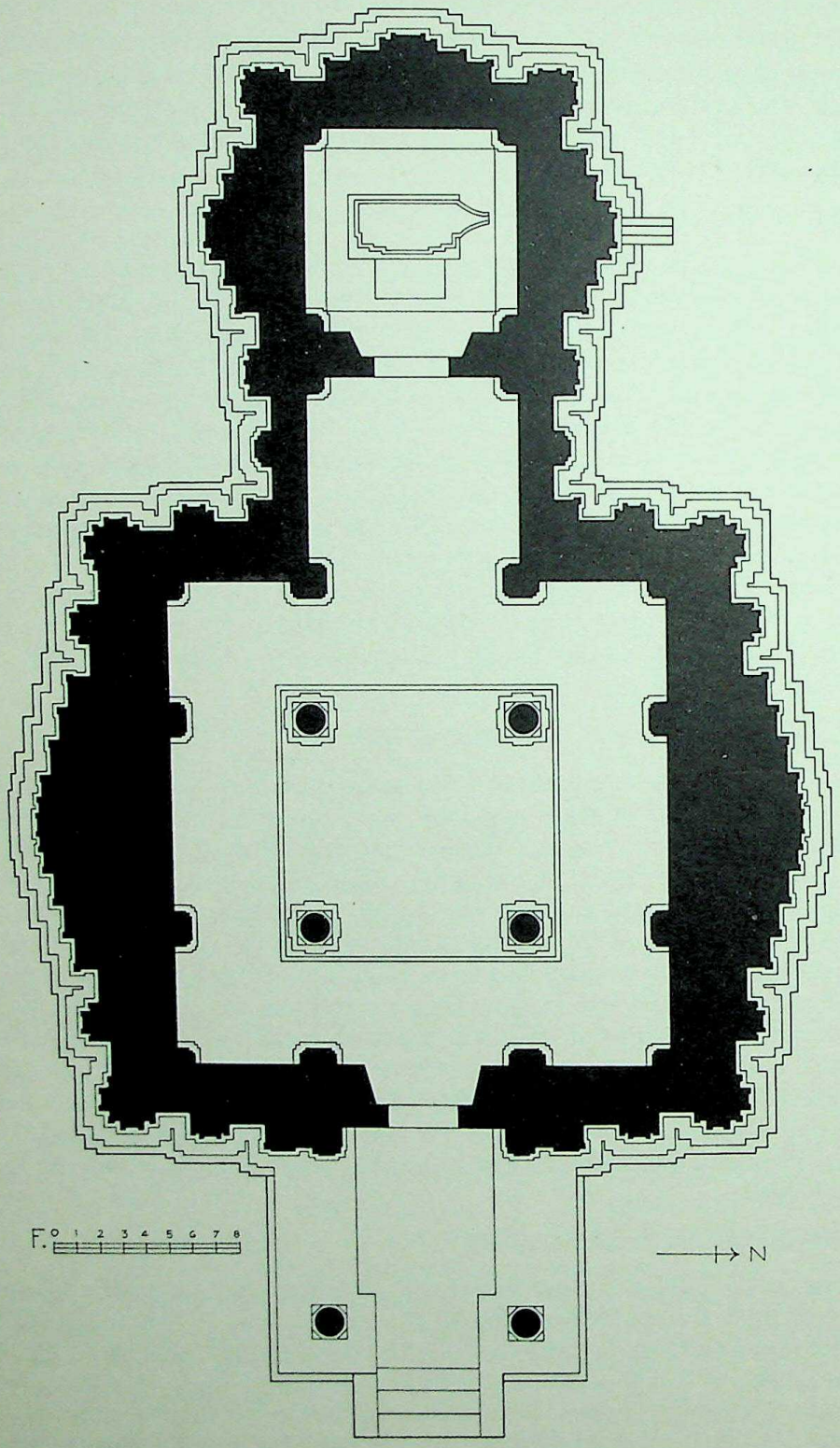

Fig. 177. Honnāvara. Kēśava temple, plan. (After Mysore Archaeological Department.)

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lantern but its centre-piece has disappeared. What must have been the hall's doorframe had been used at some later date for the hall of the local Kamaṭhēśvara temple.

Mudigere, Yōga-Narasiṁha temple (Plates 899-901)

The temple of Ergēśvara at the site had been constructed in 1156 in the time of Narasiṁha I in this village which may have been of the agrahāra category. Plausibly, at the same time, the Vaiṣṇava temple of Yōga-Narasiṁha was also built. It is a Phaṁsanā temple with a cubical cell (Plate 899) and a hall reflecting the standard pattern. The porch at the east has two dwarf Śrīkāra pillars which support a lantern ceiling beginning with a square, next the staggered and deeper octagon, and then a still deeper square section bearing lotuses in the grid of the nine boxes, the soffits of all staggered blocks of stones also fully carved (Plate 900). Inside the hall are four Śrīkāra pillars, the nine ceilings are all lantern done in three or four varieties, one of which has been illustrated here in Plate 901. The antarāla-ceiling is planned somewhat in the vein of the porch ceiling, but its details differ. The doorframe of the cella has Vaiṣṇava dvārapālas. Within the cella sits a dignified image of Yōga-Narasiṁha.

Niṭṭūr, Śāntīśvara-basadi (Plates 902-909)

This Jaina vasatī, also at times called Ādīśvara basadi, has a flat-roofed dvi-aṅga vimāna, a long kapilī, and a large gūḍhamaṇḍapa. The vimāna (Plate 902), though small, is one of the more beautiful Hoysaḷa buildings of its class: its subtle architectonics involve perfect plan and proportions, the wall-masses reflect well-articulated architectural elements, and the grace-details of these members have been ingeniously conceived and manipulated. The karṇa and the bhadra buttresses are lucidly graded because of the sufficiently generous depth allowed for the salilāntara-recess. The subhadra and the karṇa-faces show very balanced niches, indeed of right size and shape, with finely detailed Vēsara tops (except at the subhadra on the south side which displays a curious but beautiful compound superstructure as kūṭa; Plate 903.) These niches contain standing Jina figures which at some later point in time were partially, perhaps deliberately, obliterated. The unusual, but also a very graceful feature is the treatment of the wall-shafts which have been given thin phālanā-indentations carried upwards into the capital members and the karṇaka-belts on the shafts, a feature that a generation before had appeared at Marale's Kēśava temple. The salilāntaras' Drāviḍa kūṭastambhas and their tōraṇas have also been delicately treated. The kapilī has the central wall-pilaster, simple yet shapely, working well into the decorative scheme. It is flanked, as usual, by salilāntara-depressions containing the kūṭastambhas. There is, however, a further extension of this vestibular wall, showing a bhadra-like buttress (as if the back of a minor shrine) which is otherwise an unknown feature for a kapilī-wall.

The gūḍhamaṇḍapa's elevation does not duplicate the pattern seen at the vimāna (Plates 904-905). The adhiṣṭhāna here lacks the corresponding vimāna's auxiliary mouldings and their vibrant divisions and details. The karṇas and bhadras here are not only wider but also shallow. The pratirathas are marked by wall-pilasters. The karṇa-facets show centrally carved lozenge motif instead of a niche; so do the salilāntara-recesses and the outer pair of the upabhadras (Plate 906). The inner pair of the upabhadras has each a cāmaradhāriṇī flanking the large and wide dēvakulikā-like khattaka having three pairs of elaborately cut up pillarets and a broad and stunted Bhūmija superstructure (Plate 907). Inside the porch-less hall, at the nave, in lieu of the customary Śrīkāra, are four pillars with the 32-flutings of the Bēlūr type (Plate 908) and elsewhere in the hall has been used a more elaborate shaft-bundle type (Plate 909).

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It seems that the guild of masons and craftsmen which worked on the hall was different and, at least for the exterior, lacked the aesthetic sensitivity of the guild which built the vimāna. Is the hall, then, a later addition or a replacement of the original structure?

The founder of this temple was one Pārśva, possibly connected with a family of high officers in the service of Narasiṁha I, as an inscription of 1158 from the ruined basadi at Kuruguṇḍa reports. One of the inscriptions associated with this Niṭṭūr temple — datable around 1219 — notices a tradesman Malli Seṭṭi who got the images on the temple walls carved. (Probably, the bosses earlier left unworked, were got fashioned into images.) Was Malli Seṭṭi the builder of the hall also? Three niṣidi-records — one commemorating the death of his mother and wife, the second his brother's wife, and the third of his maternal grand-father and his son — have been fixed in the temple-precincts. Malli Seṭṭi's family seemingly was closely associated with this temple apparently in the first two decades of the 13th century.

Keṟesante, eight temples (Fig. 178; Plates 910-914)

Keṟesante, medieval Keṟeyasante, apparently was an important agrahāra village in the 12th and the 13th century, well-established from the days of Viṣṇuvardhana who had constructed a tank for the village. As many as eight temples were soon after progressively built here, architecturally though several of them are relatively plain and not very consequential. The north-facing Lakṣmi-Nṛsiṁha temple near the hill is a square shrine marked by wall-shafts and a Phāṁsanā above with only a fragment of its Brahmacchanda śikhara surviving. The square gūḍhamaṇḍapa's walls follow the pattern of the shrine proper. An entrance-porch with plain and desiccated Śrīkāra pillars occurs at the east. Inside are four Śrīkāra pillars, the doorframe has pūrṇaghaṭa motif at the pēdyā, all in dry style. A curious rectangular shrine near it (now without the hall or a porch) has walls with shafts. Its doorframe is interesting in that the ratnaśākhā does not figure here as an antaraśākhā but has been inserted between the bāhya (padma)- and the stambhaśākhā (Plate 910). The door-lintel shows truncated and very simplified superstructural models between which are carved large lozenge-shaped flowers (Plate 910). The shrine was dedicated to Gaṇēśa. To its south stands an oblong Īśvara temple, which, if anything, is even simpler in treatment. To the southwest of the hill stands the Trikūṭēśvara. Only the central east-facing shrine of this complex is intact. Its cubical cell is without the usual wall-shafts. The Phāṁsanā and the Brahmacchanda śikhara are of good form.

The eastern and northern shrines are in ruins. The entry to the gūḍhamaṇḍapa is through a catuṣkī at the south, its Citrakhaṇḍa pillars, though unadorned, are shapely enough to be attractive. The Brahmakānta wall-pilasters flanking the doorframe display an unusually large leaf at the bell member (Plate 911). And the door-guardian figures are also uncustomarily large for the period and for the size of the shrine.

Further southeast of this temple stands the Vīrabhadra temple whose exterior facing is much too ruined. The next temple, the Śambhūliṅgēśvara, is also trikūṭa and somewhat better finished, but is without the superstructures for the vimānas. The northern shrine and the gūḍhamaṇḍapa with well-delineated walls that have embedded shafts are in a fair state of preservation. The entrance-porch, as in the last instance, is at south. Its plain Śrīkāra pillars support a lintel whose soffit has a painting-like but stylized, large, four-petalled flowers flanking the central multi-petalled lotus (Plate 912). The Śrīkāra pillars within the hall had some polish and are in the 13th-century style. A lantern ceiling occurs above the nave as it does in the entrance-porch also, but here it is less richly carved.

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The sanctuary of the Janārdana temple can be said to be a good example of a simpler Hoysaḷa building, with some claim for elegance of form (Plate 913). It is the only shrine here which shows shafted and differentiated karṇa and bhadra, the latter has a niche at each subhadra face: that at the south shows Nṛsiṁha; the one at the north has Viṣṇu standing; the west niche has been left blank. The kapilī has a finely chiselled Bhadraka wall-pilaster. The gūḍhamaṇḍapa has four Śrīkāra pillars within; the garbhagṛha's doorframe is uninteresting (Fig. 178). An additional (but open) hall (joined to the east front of the gūḍhamaṇḍapa) in very plain Vijayanagar style was added in 1521. And soon after, one more hall was added, to the last one, but its material had been taken from the hall of the Jaina temple of Ādīśvara and Pārśvanātha to which a grant had been given by Narasiṁha I in 1159. Its Śrīkāra as well as the Bhadraka pillars (Plate 914) are of good form. And one of its two lantern ceilings is richly carved with the central depressed square showing a Yakṣa figure. The other has the usual lotuses as carved motif.

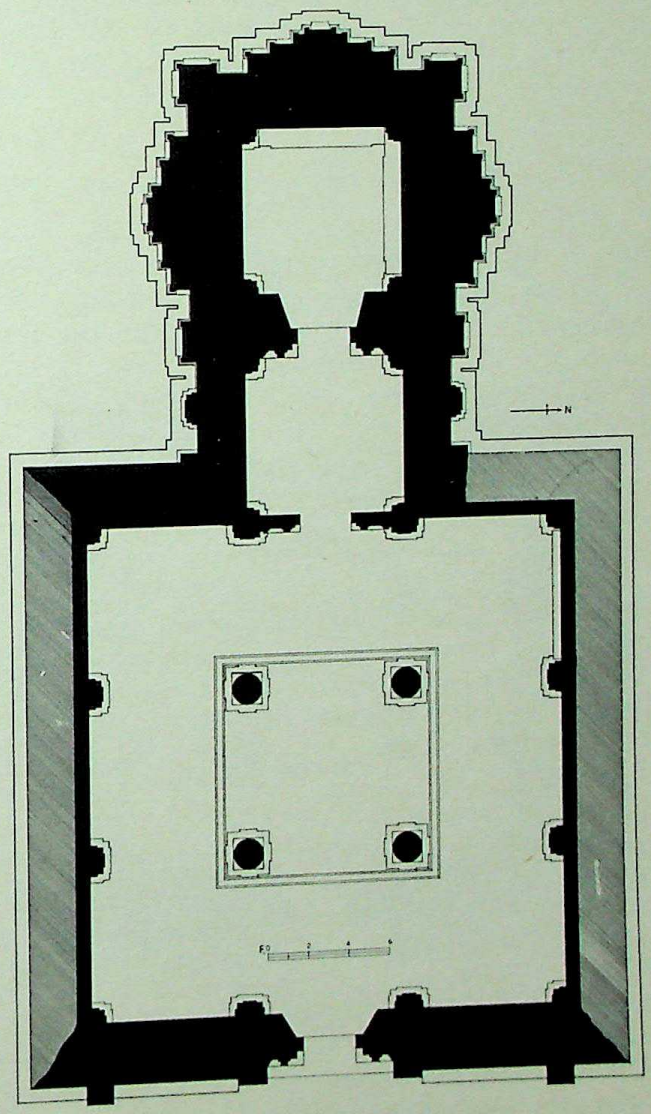

Fig. 178. Keṛesante. Janārdana temple, plan.

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The hollow shell of the sanctuary of the aforenoted Jaina temple stands some yards south of the Janārdana temple. Its antarāla was flanked by two large seated images of the Jina with triple parasol and a tōraṇa above (ARMAD, 1945, Plate XVI, 1), now gone. And its door-slab has a large carved design of the kalpavallī set in a tōraṇa-arch.

Heggere, *Pārśvanātha-basadi* (Fig. 179; Plates 915-918)

The temple of Canna-Pārśva had been founded by Mahāsāmanta Gōvindarāja in memory of his deceased consort, Mahādēvī Nāyakiti, in or slightly before 1160.

The temple has a north-facing vimāna with the gūḍhamaṇḍapa and the entrance porch (Fig. 179). The vimāna's as well as the hall's walls have neither niches nor kūṭastambhas or figural decoration. They possess the dignity of simplicity illustrated by serried shafts, plain pilasters, and staggered bhadras. In the space between the

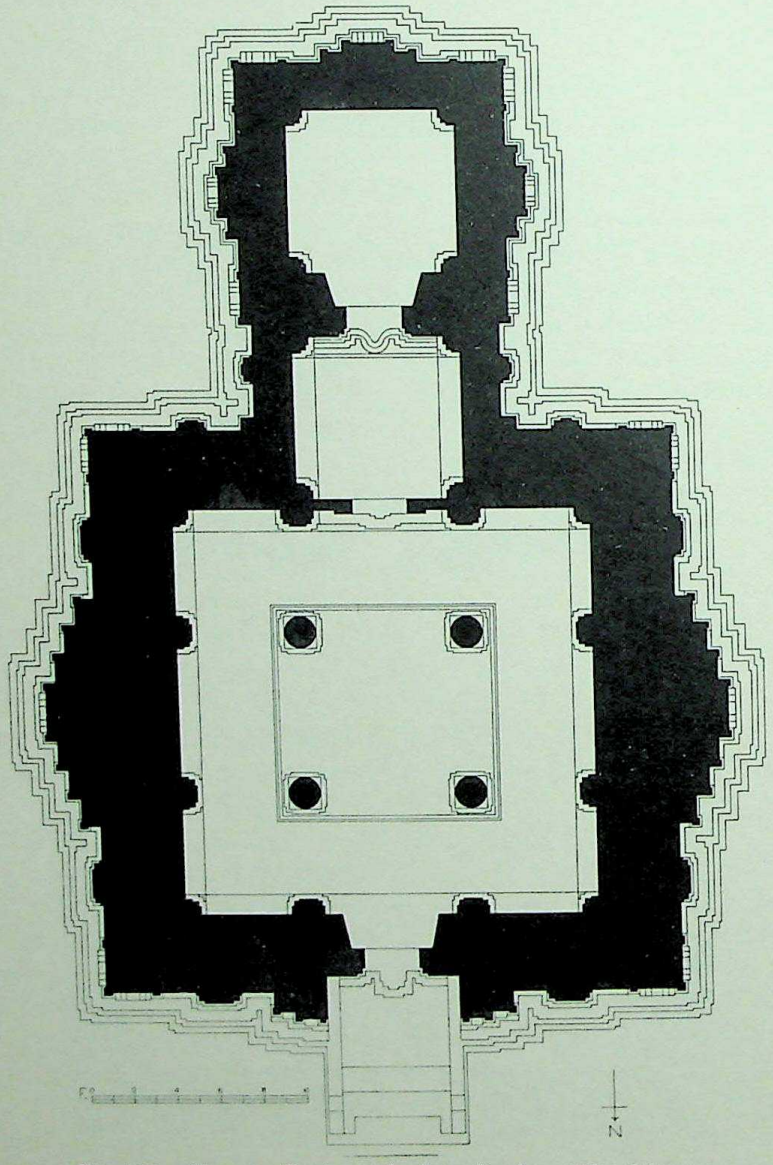

Fig. 179. Heggere. Pārśvanātha-basadi, plan. (After Mysore Archaeological Department.)

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wall-shafts, at the bhadra's facets and at the karṇas are applied neatly carved diamonds and lotuses (Plates 915-917) in the genre of carpentry as is also noticeable at several other temples in Hoysaḷanāḍu. Inside the hall, the rectangular Samatala Padmaśilā-vitāna showing fine lotus-and-diamonds border is a noteworthy example of its class and again reflects the carpenter's craftsmanship (Plate 918).

Teṅginaghaṭṭa, Hoysaḷēśvara (Plates 919-923)

The temple has a small dvitala vimāna with top members gone (Plate 919). It possesses karṇa and bhadra with the usual wall-shafts. The gūḍhamaṇḍapa has undifferentiated walls with serried shafts as at Brahmasamudra, Hire Kaḍalūr, and a few other places. Inside are four Śrīkāra pillars at the nave, all undecorated: the Bhadraka wall-pilasters, however, show fine variations in its architectural decoration. The more remarkable part of the interior is its ceilings of which four at least display stylized flowers delineated in low relief in a painting-like style (Plates 920, 921). The middle one is a lantern ceiling displaying an unusual type of decoration — eight leaping vyālas, ventrally shown and converging headwise to the central floral cone (Plates 922, 923). The temple had been built by a tradesman in the time of Narasiṁha I. It may date from *c.* 1160.

Hulīkēre, Kuṇḍa (Fig. 180; Plates 924, 925)

This beautiful kuṇḍa-tank is 100 ft. x 80 ft. on plan (Fig. 180; Plates 924, 925), with a stairway going down into it from west up to the first open and very plain platform-like pavilion surrounding the central area: this pavilion supports three dēvakulikās, and between them have been introduced four projecting khattaka-niches, in each of the four directions, except on the west side where there are two dēvakulikās since the central had to be dropped for making room for the descending stairway (Fig. 180; Plate 924). For reaching the water-sheet down, there are 13 further steps uniformly running all around (Fig. 180; also Setter 1992, plate 145, for an excellent photo-illustration after its recent conservation). The kuṇḍa's design clearly is an advancement over the Cālukyan proto-type at Lakkuṇḍi (Plates 273, 274). Hulīkēre tank is one of the most important decorated structures related to water architecture in all southern India, comparable in size and magnificence to the Ravi-kuṇḍa (120 ft. x 80 ft.) built before the famous temple of Bakulāditya in Moḍherā in north Gujarat, which had been built a few years before 1025. The original inscription of the Hulīkēre kuṇḍa had been discovered in a broken state in the village. It mentions the name of Narasiṁha. The kuṇḍa very possibly had been constructed between 1160 and 1170.

Hullēkere, Kēśava temple (Plates 926-935)

Būcirāja, the "sarvādhikāri" or chief executive officer of Narasiṁha I, got the village Hulleyakera from the king, made it an agrahāra, and founded the temple of Kēśava in 1163. The temple consists of a square tritala vimāna (without the proliferated ratha-divisions), a large gūḍhamaṇḍapa, and a mukhacatuṣkī-porch. The temple is sur-rounded by a prākāra with a double-porched entrance at the east and a mālikā-cloister within.

The temple's adhiṣṭhāna's prati-kaṇṭha exhibits minutely carved makara-heads, and below each rathas' central point the imaginatively executed grāsakīṅkaṇikā motif has been introduced (Plates 926, 931). The wall shows Vēsara-turrets above the niches at the karṇas (Plate 926); these (and those corresponding to the gūḍhamaṇḍapa) contain many forms of Viṣṇu and other Vaiṣṇava male divinities such as Nṛsiṁha,

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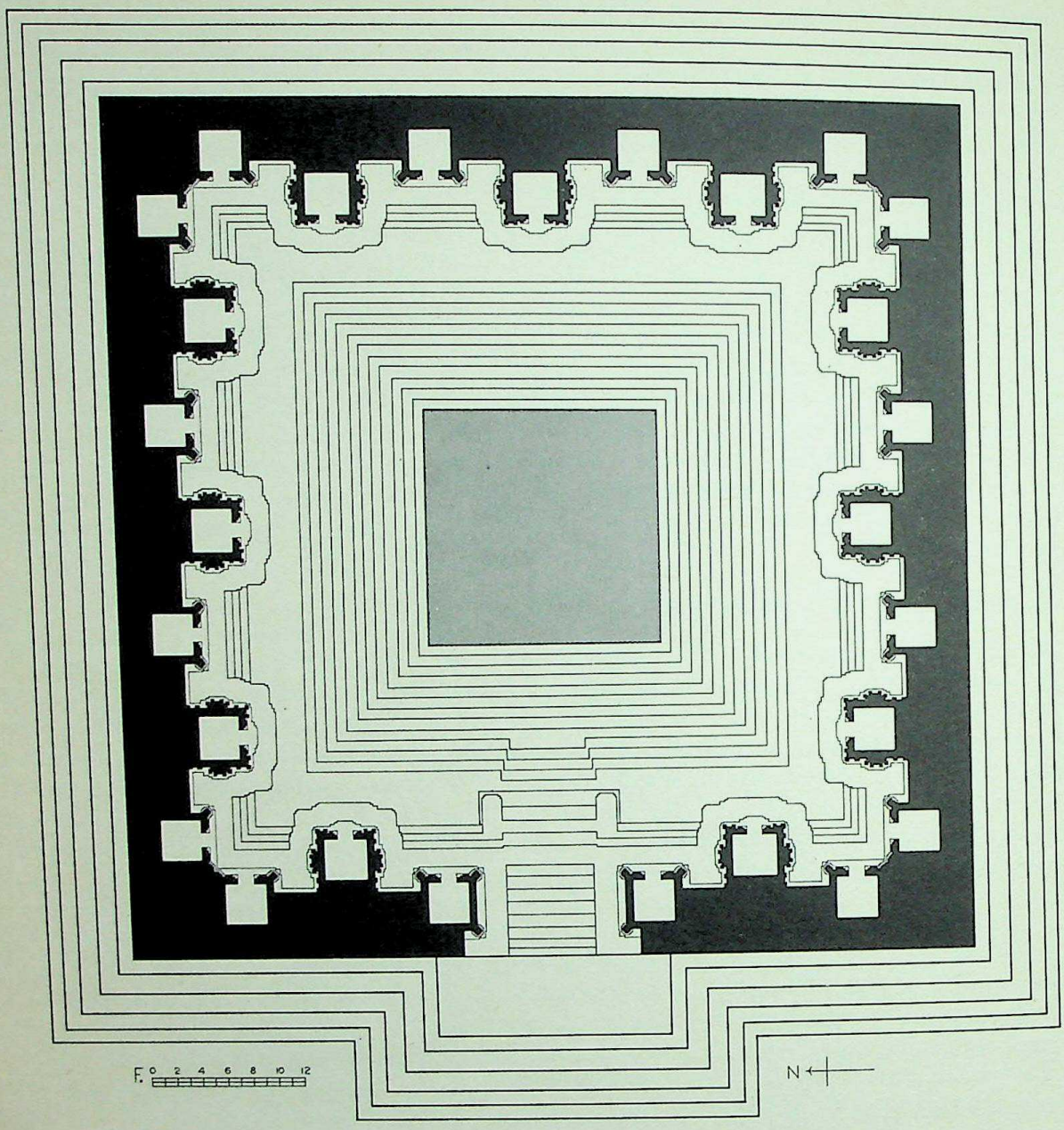

Fig. 180. Hulīkēre. Kuṇḍa, plan. (After Mysore Archaeological Department.)

Aniruddha, and Adhokṣaja, almost all bearing identification labels in medieval Kannaḍa script. What may be termed "subhadra" on the vimāna-wall has a pair of "upabhadras" demarcated by shafts alone. These latter display a single lozenge each at the north (Plate 926) and at west side and a lotus chained by an upper and lower lozenge at the south (Plate 927). The kūṭastambhas occupy the salilāntara-like recesses flanking a wall-pilaster. Such an arrangement has been followed also on the gūḍhamaṇḍapa walls with a difference that the subhadra-khattakas are wider and taller. The superstructure has been decorated in the goldsmithy vein (Plate 928). The central four highly stylized nāsīs contain figures of Viṣṇu's incarnations, also Vēṇugōpāla, Lakṣmī-Nārāyaṇa, etc. A finely formed kalaśa crowns the śikhara (Plate 928). The śukanāsa-

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fronton shows the Kēśava group of figures (Plate 928).

The kapilī is also fully carved; even its wall-pilaster bears a divinity figure (Plate 929). The large closed hall has also straight walls like the vimāna's; its hypothetical pratiratha supports a wall-pilaster and the bhadra has as many as three pair of upabhadras showing lozenges in vacant spaces. The karṇa and subhadra niches have divinity figures and the salilāntaras show kūṭastambha with tōraṇa having grāsamukha at the apex (Plates 930, 931).

The hall is entered through an entrance-porch, the stairway guarded by two decorated she-elephants (Plate 932). The adhiṣṭhāna of the porch has been sumptuously carved, showing a vasantapaṭṭikā, next the rājasēnaka bearing diamonds in panels, and above it the vēdikā with figures of musicians between the pillarettes, and then the āsanapaṭṭa with a peculiar design on its front which accidentally resembles the Buddhist triratna symbol crowned with a flattened square stūpikā. Vyālas take their positions in the gaps between these carvings. Finally comes the kakṣāsana showing panelled musicians, amorous couples, etc. (The kakṣāsana at the north is perforated, a very rare feature; Plate 933.) The Śrīkāra dwarf.columns of the porch support an octagonal lantern ceiling showing eight Dikpālas and, in the square within, the 12 forms of Viṣṇus and still further in the centre is a blunt Lakṣmī-pendent surrounded by lotus-roundels and figures of musicians.

The doorframe of the gūḍhamaṇḍapa (and of the garbhagṛha within) are relatively uncarved. The central four Śrīkāra pillars of the hall support a lantern ceiling similar in design to the porch's, but showing Kālīyamardana-Kṛṣṇa in the central medallion (Plate 934). The surrounding eight ceilings, like the central one, are mostly of the simulated timber class and show different patterns including the concentric type (Plate 935); one of them, a Samatala type, depicts a dignitary, perhaps the builder Būcirāja in the central panel surrounded by musicians and others in the eight panels around. Inside the garbhagṛha is a large figure of Kēśava.

The pillared porches at the prākāra-entrance at east and the one at the west end bear ceilings of the class usually met with in the Hoysaḷanāḍu halls of this period. Altogether, Kēśava's is a good example of a building in authentic Hoysaḷa style.

Kōravaṅgala, Gōvindēśvara, Nākēśvara, and Būcēśvara (Fig. 181; Plates 936-946)

Kōravaṅgala apparently was an agrahāra town which, like Hullēkere, may have been enriched by fine buildings by Būcirāja (and a few years before him by his two brothers.) Of the three temples, the Gōvindēśvara and the Nākēśvara are situated within a common prākāra with two corresponding porched entrances at the east. Both are partly in ruined condition.

The Gōvindēśvara is a square vimāna (Plate 936) without the superstructure and has a square gūḍhamaṇḍapa. A little distance to the east of it is a shrine, perhaps of Sūrya, and connecting the two is a short open vestibule. The Śaiva vimāna has sham-niches at the karṇas which display a central lotus and diamond below and above (Plate 936), a decorative feature that has been noticed at Hullēkere. The unusual feature here is a very narrow bhadra containing in its Bhūmija-kūṭa niche a chain of diamonds; it is flanked by kūṭastambhas bearing Phāṁsanā and Drāviḍa-kūṭas. The doorway leading to the closed hall is pañcaśākhā with figures of Śaiva dvārapālas and perhaps the figures of Rati at the pēdyā positions. Its front wall contains a pair of small, square, perforated screens, each flanking the Bhadraka pilaster: these jālas represent the Puṣpakaṇṭha-cum-Gōnētra type and the Kuñjarākṣa type. Inside the hall are four plain Citrakhaṇḍa pillars.

The opposite shrine of Sūrya(?) has a plain bāhyaśākhā, a jāla-strip, the daṇḍa-

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śākhā, and finally the vallī-śākhā. A large flat pūrṇaghaṭa and a door-guardian bearing lotus and a staff occur at each pēdyā. The temple had been founded by Minister Gōvindarāja in c. A.D. 1160.

The Nākēśvara has a square vimāna with embedded shafts, a similarly treated gūḍhamaṇḍapa, and a raṅgamaṇḍapa which is a more notable structure (Plate 937). The raṅgamaṇḍapa's Kapōtabandha adhiṣṭhāna bears at faces a niche each with gorgeous tops, each harbouring a Nidhi figure (Plate 937). It has no vēdikā but there directly comes a short kūṭa-faced āsanapaṭṭa followed by a richly carved kakṣāsana showing dainty little square panels containing diamonds and a doubled paṭṭikā above, which bears creeper designs (Plate 937). A pair of miniature dēvakulikās of good form occur at the stairway. All pillars are Śrīkāra, unornamented but shapely. The temple had been built by Nākimayya in 1170.

But it is the Būcēśvara temple, founded by Būcirāja in 1173, which is a more complete, better preserved, and in several respects a truly notable building. The temple complex consists of a tritala vimāna followed by a gūḍhamaṇḍapa, a raṅgamaṇḍapa, attached to which at its east end is a fine shrine of the Sun god (Fig. 181). The temple complex may originally have stood on a low jagatī-platform.

The vimāna has a plain Kapōtabandha adhiṣṭhāna, the walls showing the usual elements — sham-niches at the karṇas, kūṭastambhas in the salilāntaras, bhadra with a pair of upabhadras, and kapilī with the central wall-pilaster. The upabhadras show carved climbers (which, however, do not surge fully up to the cornice). And there are figures occurring in all niches, at all facets, as also at the lower section of the stambhikās of the kūṭastambhas and the kuḍyastambhas. (The corresponding gūḍhamaṇḍapa walls follow the same pattern. Being a larger structure, it has pratirathas occupied by wall-pilasters, with subhadras having broader niches with larger kūṭas, and three pairs of upabhadras.) Unlike the Vaiṣṇava temple at Hullēkeṛe, what is noticed here among the divinity figures is a mixed pantheon, for both Śaivaite and Vaiṣṇavaite images occur together, along with a few figures of apsarases, Sarasvatī, and also amorous couples.

The superstructure of the vimāna is beautifully clothed under the smithy-like carving and a very shapely kalaśa (Plates 938, 939). The śukanāsa's mahānāsī bears Śiva Tāṇḍavēśvara and the Hoysaḷa crest above (Plate 939). The exterior walls of the gūḍhamaṇḍapa show a broad subhadra with a wide turreted niche, three upabhadras bearing divinity figures and the upsurging vines, the wall-pilasters at the pratiratha with figure-bearing niches, and the salilāntara-depressions with kūṭastambhas also with figures (Plate 940). The doorframe of the gūḍhamaṇḍapa (and likewise of the garbhagṛha) does not have carving. There are the usual large wall-niches inside the closed hall, the three in the south wall contain Sapta-Mātṛkās, Sarasvatī, and Gaṇēśa, the north side niches are vacant. The usually seen internal arrangement of four Śrīkāra pillars at the nave and the nine ceilings above the nine quadrants is also met with here.

The raṅgamaṇḍapa has a short Kapōtabandha adhiṣṭhāna and vēdikā above with figures between the daṇḍikās. The angle-profiles of the exterior show niches like miniature shrine-fronts (Plate 941); the āsanapaṭṭa fragments preserved at the north, if original, show no detailed carving. At the north and south are entrances blocked by plain walls with central aperture guarded by dvārapāla figures (Plates 941, 942). The stairway's elephant figures have been preserved at the south side (Plate 942). The free-standing Śrīkāra pillars within are plump and carry a little polish. The thinner dwarf columns at the parapet are better in shape (Plate 943). Both have on their shafts the typical late Hoysaḷa belts, rings, and zonings. A few of the ceilings have been carved in the usual Hoysaḷa vein.

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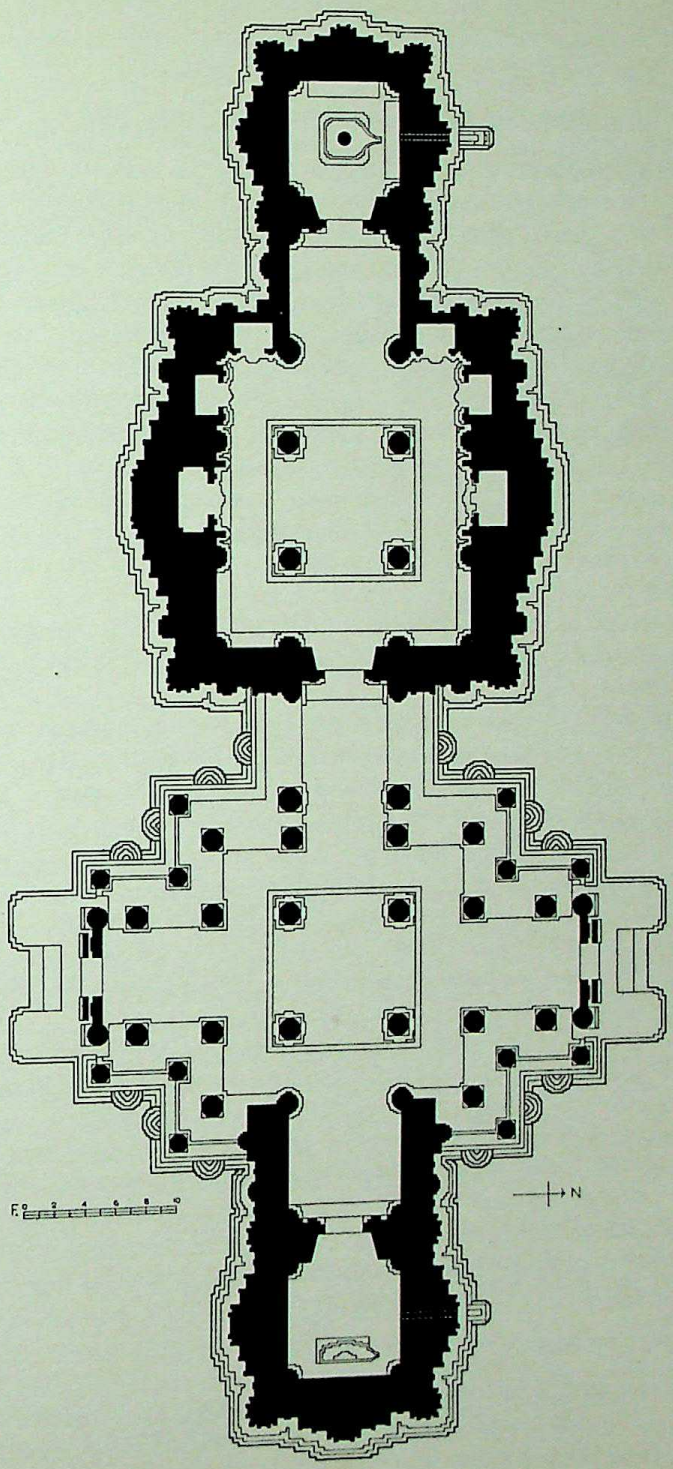

Fig. 181. Kōravaṅgala. Būcēśvara temple, plan. (After Mysore Archaeological Department.)

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The Sūrya shrine (Plate 944) follows the same pattern as vimāna's (Plate 945) but looks even more beautiful despite the absence of superstructure. It has some fancīful carvings on the upabhadras of the south wall (Plate 946). The superstructural models carved over its subhadra-niches are notable for their intricate and vibrant forms (Plates 945, 946). Inside the sanctum is an image of Sūrya in the period style.

Kyātanahaḷḷi, Mallinātha-Lakṣmīkānta temple (Plates 947-952)

This double shrine's history is a little complex in that it is a strange combination of the components of three different ages. The east-facing Mallinātha shrine is the oldest portion made up of a small, square, ēkatala vimāna with walls having serried shafts, very short grīvā with bull figures at the corners (a Cōḷa convention), and the Brahmacchanda śikhara with stūpī. Its square gūḍhamaṇḍapa also has serried shafts with a bhadra-niche having a storied hall turret. In hall's interior are four plain Śrīkāra pillars of the 12th century mode, a concentric rafters' ceiling at the nave (Plate 947), and archaic-looking, crude, compound Brahmakānta pilasters together with plain grilles at the antarāla. The garbhagṛha's doorway is without the jambs as in some old rock-cut caves. In the Vijayanagar period, another temple, south-facing and dedicated to Viṣṇu Lakṣmīkānta, was built in such a way that in its gūḍhamaṇḍapa the only entrance (which is at the east) of the Mallinātha's closed hall opened. A featureless doorway at the east side of this hall admits direct sun light into its interior as well as allows to permeat it further in the Mallinātha's hall. At the south façade of the Lakṣmikānta temple's closed hall has been attached a four-pillared trika-maṇḍapa (Plate 949). Outside, a little distance to the south stands a detached pratōlī of the Vijayanagar period.

The only interesting part of the building is the reused material of an earlier highly ornate building, which probably had belonged to the Trend "B" class of temples of the 13th century, in constructing the Lakṣmīkānta temple. The sanctum, for example, employs in its base fragments of the gajapīṭha, siṁhapīṭha, and narapīṭha of the older vanished temple (Plate 948). The four pillars of the mukhaśālā or trika-maṇḍapa (Plate 949), the four Śrīkāra and several fluted and beaded star-type of pillars within the large closed hall (Plates 950-952) apparently had come from a splendid raṅgamaṇḍapa of that earlier ornate shrine. While these elaborately cut up pillars typologically are familiar, some subtle nuances have been introduced in their flutings for bringing into play interesting surface-variations (Plates 950-952).

An inscription dated 1322 kept in the larger hall mentions that, 159 years before that date, "Kovara Kētagoṇḍa of Tagaḍūr converted a settlement (Vāḷike) into a village named Kētanhaḷḷi, built a temple of Mallinātha, and got excavated a new tank there. His son, Hoysaḷa-gauṇḍa, got the temple of Lakṣmīnārāyaṇa and the maṇṭapa .....built." This would imply that the Mallinātha temple had been built in A.D. 1164 and the original Lakṣmīnārāyaṇa temple with its hall may be dated a generation later, to C. A.D. 1190 or thereabout. This second temple, as shown in the foregoing discussion, had been rebuilt in Vijayanagar times, partly with the older material which may be ascribed to the building of Hoysaḷa-gauṇḍa.

Dharmāpura, Kēśava temple (Plates 953, 954)

The dvi-aṅga vimāna and the tri-aṅga gūḍhamaṇḍapa have heavy mouldings including a medial band dividing the wall into two jaṅghās. The small images in the crudely done niches largely are the Dikpāla figures, a very rare feature. The doorway of the hall has Vaiṣṇava door-guardians which look early in cast in the Hoysaḷa context. The Citrakhaṇḍa pillars at the nave show an engraved design of lotus at the cubical part

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(Plate 953). The antarāla has two large Vaiṣṇava dvārapālas (in lieu of the usual lateral screens; Plate 954) and a tōraṇa above, all richly carved in the late 12th century style.

In the year A.D. 1162, the Hoysaḷa general Biṭṭiyaṇṇa Daṇāyaka combined three neighbouring hamlets and turned them into a village which he named "Dharmāpura." The temple apparently had then existed, as judged by the style of the exterior, of the figures on the hall's doorframe, and of the nave pillars, perhaps as early as A.D. 1100, if not still earlier. It was plausibly in Biṭṭiyaṇṇa's time that the highly ornate fittings at the antarāla were inserted.

Gorūr, Trikūṭēśvara (not illustrated)

The old village Goravūr was rechristianed by Vijayāditya Heggaḍe as "Vijayapura": he founded here a Triliṅga-Trikūṭa temple in 1166 in the time of Narasiṁha I. The three identical shrines are cubical with Phāṁsanā superstructures and Brahmacchanda śikharas, low adhiṣṭhāna, walls with serried shafts, and uncarved śukanāsa-profiles and fronts. Though a trikūṭa Phāṁsanā type, it lacks the good proportions and picturesqueness of the Hariharapura temple ensemble to be discussed. The shared closed hall has a bi-pillared plain porch with a doorway bearing a makara-tōraṇa showing Naṭēśa in the central region. The pillars and the ceilings are of little interest. In the hall have been kept images of Gaṇēśa, Caṇḍikā, Sūrya (damaged), and a Sapta-Mātṛkā panel.

Nāgamaṅgala, Saumya-Kēśava (Fig. 182; Plates 955-960)

The trikūṭa temple stands on a jagatī-platform of about 4 1/2 ft. height. Following the configuration of the central vimāna, the jagatī for that part (as at Bēlūr) is stellate (Fig. 182). The bhadra-less vimāna's bifacial pallavīs start from an adhiṣṭhāna formed for its upper part by a vēdībandha supporting the jaṅghā in the form of Bhadraka pilasters with kūṭastambhas in the salilāntara-recesses. The plan and the elevation thus resemble those of the Kēśava temple at Bēlūr, except that the scale here is smaller and the figural decoration is very largely absent (Plate 956). The incongruent superstructure is of a much later date. The fairly large gūḍhamaṇḍapa is orthogonal on plan (Plate 955). It is shared by two lateral, but half, shrines which likewise are orthogonal (Fig. 182). (Also Foekema 1994, Plate 353.) Their wall pattern, as of the closed hall, otherwise follows that of the vimāna. The nave has four Śrīkāra pillars (Plate 957), the other columns represent complex varieties — 32-pointed star, fluted, angled, and beaded polygonal (Plates 958-960) — as noticeable in Bēlūr and at a few other sites. Their somewhat fat volumes and resulting contours, however, are not so graceful, and are definitely posterior to the Bēlūr parallels. The foundation inscription is missing but a grant to the temple dated *c.* A.D. 1171 by Vīra Ballāḷa II would signify that it was constructed in or slightly earlier than that date.

Aḍagūr, Lakṣmīnārāyaṇa temple (Fig. 183; Plates 961-963)

The trikūṭa temple of Lakṣmīnārāyaṇa (Fig. 183; Plate 961) stands on a jagatī with a stairway having empty niches (with kūṭa-tops lost), probably for the dvārapālas at their fronts. The three shrines placed above this platform share a common sombre gūḍhamaṇḍapa, and the entry is through a mukhacatuṣkī at the east (Fig. 183). The temple has no decorative carving; instead, bosses seem to carry out that function. However, the temple positively has pretensions at beauty; its plan is based on well-proportioned aṅgas as well as the base and the niches of the wall-masses; also, the karṇas, the pratirathas, the central bhadra with its own proliferations harmoniously integrate and project with adequate support from the lateral recesses on the score of aesthetic

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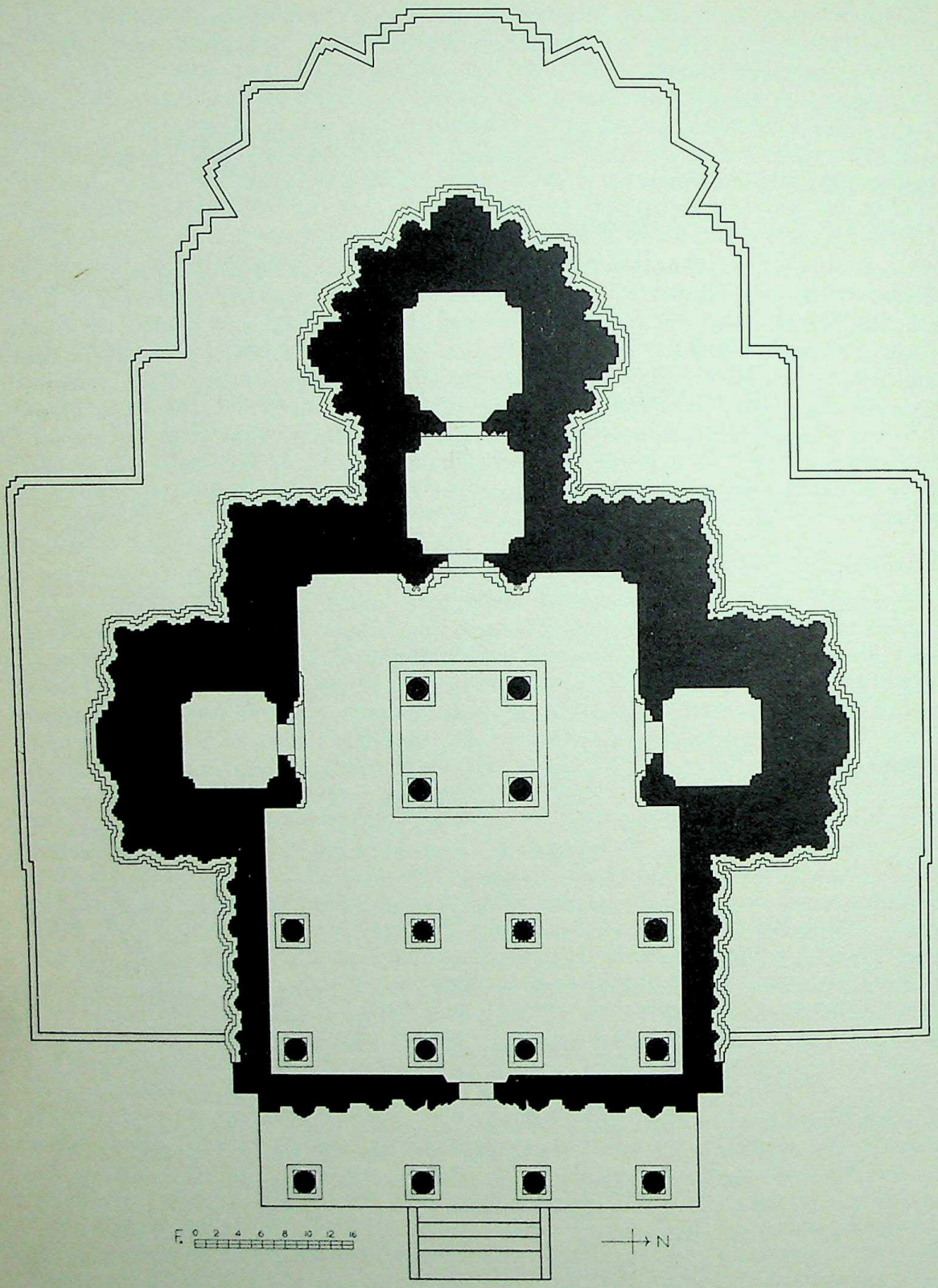

Fig. 182. Nāgamaṅgala. Saumya-Keśava temple, plan. (After Mysore Archaeological Department.)

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appeal. No wall-pilasters interfere with the cadence of the pattern. The shallow wall-niches are both cut across and conjoined by a prominent medial eave-cornice, the upper register (created by the intervention of this substantial mediation) accommodate their kūṭa tops which are uniformly of the Draviḍa form (Plates 961, 962). The kūṭastambhas in the recesses, however, show Nāgara (Latina) tops, a feature known in some Cālukyan temples also. (Bhūmija or Vēsara types here seem to have been excluded.) The vimāna is tritala but the upper stories lack ornamented carving (Plate 962). The two muṇḍamāla bhadraprāsādas are extremely well-formed (Plate 963).

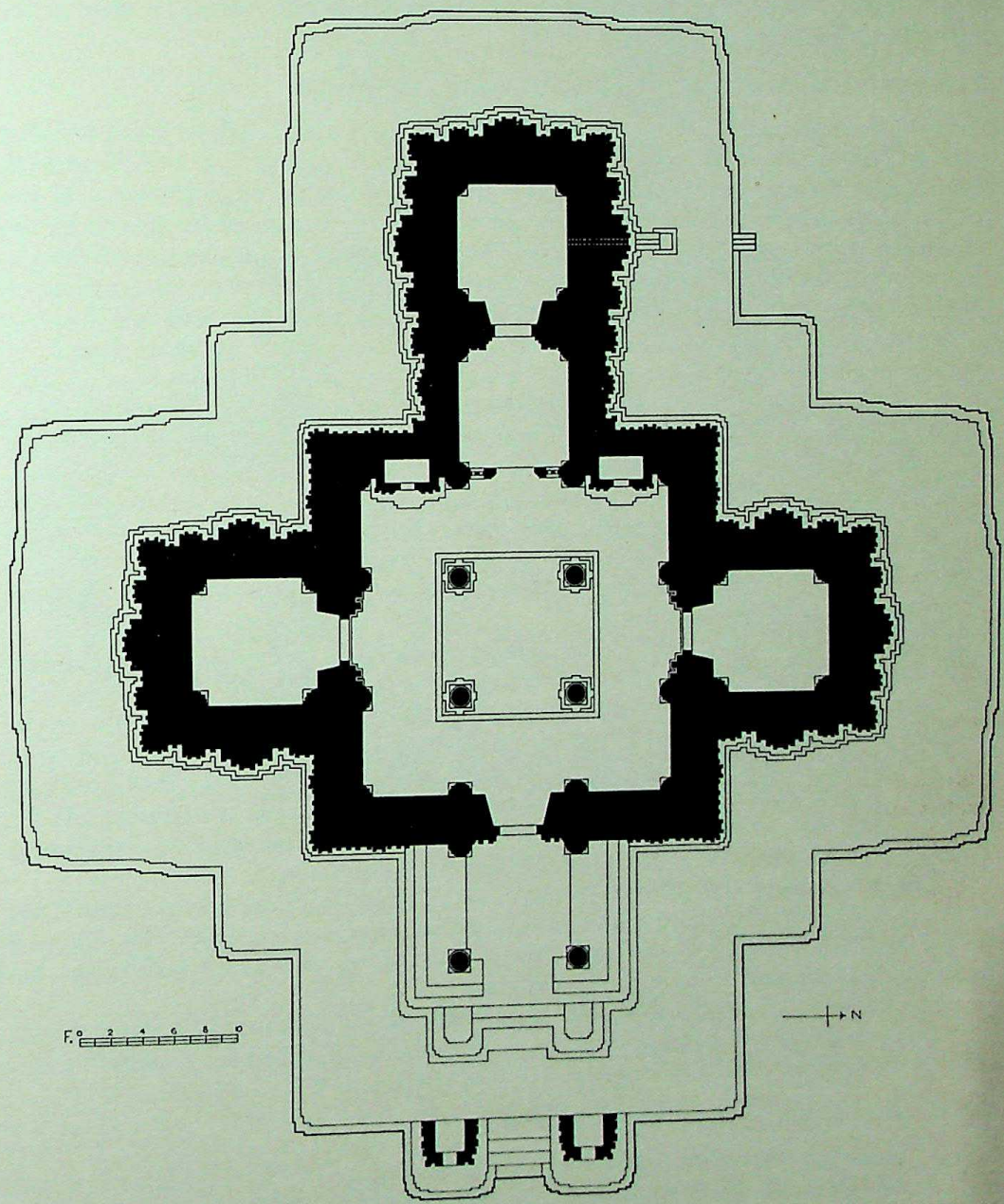

Fig. 183. Aḍagūr. Lakṣmīnārāyaṇa temple, plan. (After Mysore Archaeological Department.)

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The interior has dēvakulikā-khattakas (without images) on either side of the scantily projecting wall-pilaster of the antarāla of the central shrine. They, as well as the four Śrīkāra pillars above the raṅgabhūmikā, have been moulded but possess no ornamentation. The ceilings have been carved in the period patterns, generated by manipulating the joists, rafters, knobs, the central cone, the buds, etc. and of course the large lotuses set in squares.

The central cella enshrines Lakṣmī-Nārāyaṇa; the southern, Vēṇugōpāla (un-Hoysaḷa in style), and the northern, Sarasvatī. M.H. Krishnan earlier had dated this temple to the 11th century A.D. (1930) and later (1942) to c. 1100 A.D. The style of the pillars and the images in the three sancta, however, would warrant a date in the seventies of the 12th century.

Ānēkānnambāḍi, Nārāyaṇa temple (Fig. 184; Plates 964-967)

The trikūṭa temple with Kēśava as the main deity has a gūḍhamaṇḍapa and a peculiar large mukhacatuṣkī-porch with a doubled pairs of dwarf pillars (Fig. 184; Plate 964). The central vimāna is star-shaped (Plate 965). The rotated aṅga-divisions of the wall-mass are defined by thin shafts. Its elevation shows two registers created by the intervention of a medial decorated cornice. While vimāna's talajaṅghā has no decoration, the ūrdhvajaṅghā is notable for the very apt application of the square rosette on each face (Plate 965). The unfolding of the pallavīs with, curiously, orthogonal karṇas for the vimāna (as shown in the plan, but Foekema reports it as a normal pallavī), otherwise unadorned, is both subtle and graceful (Plate 964). Very thin kōṇikās with shafts intervene the junctions of the salilāntara-recesses between the pallavīs, assisting further in the curtain-like spread of the walls. The karṇas of the square gūḍhamaṇḍapa, however, are compound stellate while its pratirathas and pratibhadras are samadala (equilateral and orthogonal). The kapilī-wall follows at the base the compound pallavī form. A simpler predecessor showing the Ānēkannambāḍi plan, but without the stellate type of pallavī and without the dividing medial cornice at the wall, is met with at the temple at Koṇṇūr near Bādāmi (Plate 967) which is in northern Karṇāṭa style, datable to c. late 11th century.

The bhadra-prāsādas of the Ānēkannambāḍi temple follow the normal orthogonal plan. There are no square rosettes decorating the upper register. Only the subhadra-face depicts a large lotus as an ornamental motif. (No decoration occurs in the upper jaṅghā of the gūḍhamaṇḍapa.) The vimānas have nothing above the eave-cornice.

The dwarf cylindrical pillars of the mukhamaṇḍapa (Plate 966) are fluted and polished, the order is of Cālukyan origin. Below it is the rājasēna which supports the āsanapaṭṭaka; the rājasēna shows a series of shrine-models. The kakṣāsana member is missing. The dwarf walls of the porch are heavy and massive.

The four pillars inside at the hall's nave are ornamented Śrīkāra. While the ceiling of the porch is flat, those at the nave and at the four corners are Nābhicchanda, each with a central stamenal bud-pendant. The rest, including those in the garbhagṛha, are Samatala with lotuses set in nine quadrants.

The image in the central sanctuary is of Kēśava: Lakṣmī-Nṛsiṁha and Vēṇugōpala have been enshrined in the northern and southern shrines. The style of these images reflects the late second or third quarter of the 12th century.

Kikkēri, Brahmēśvara (Fig. 185; Plates 968-973)

Kikkēri possesses three old temples of which the ruined Mallēśvara below the tank was the oldest, built as it was in A.D. 1111 and thus the earliest dated temple of Viṣṇuvardhana's time but not so far surveyed in detail and adequately reported. It has

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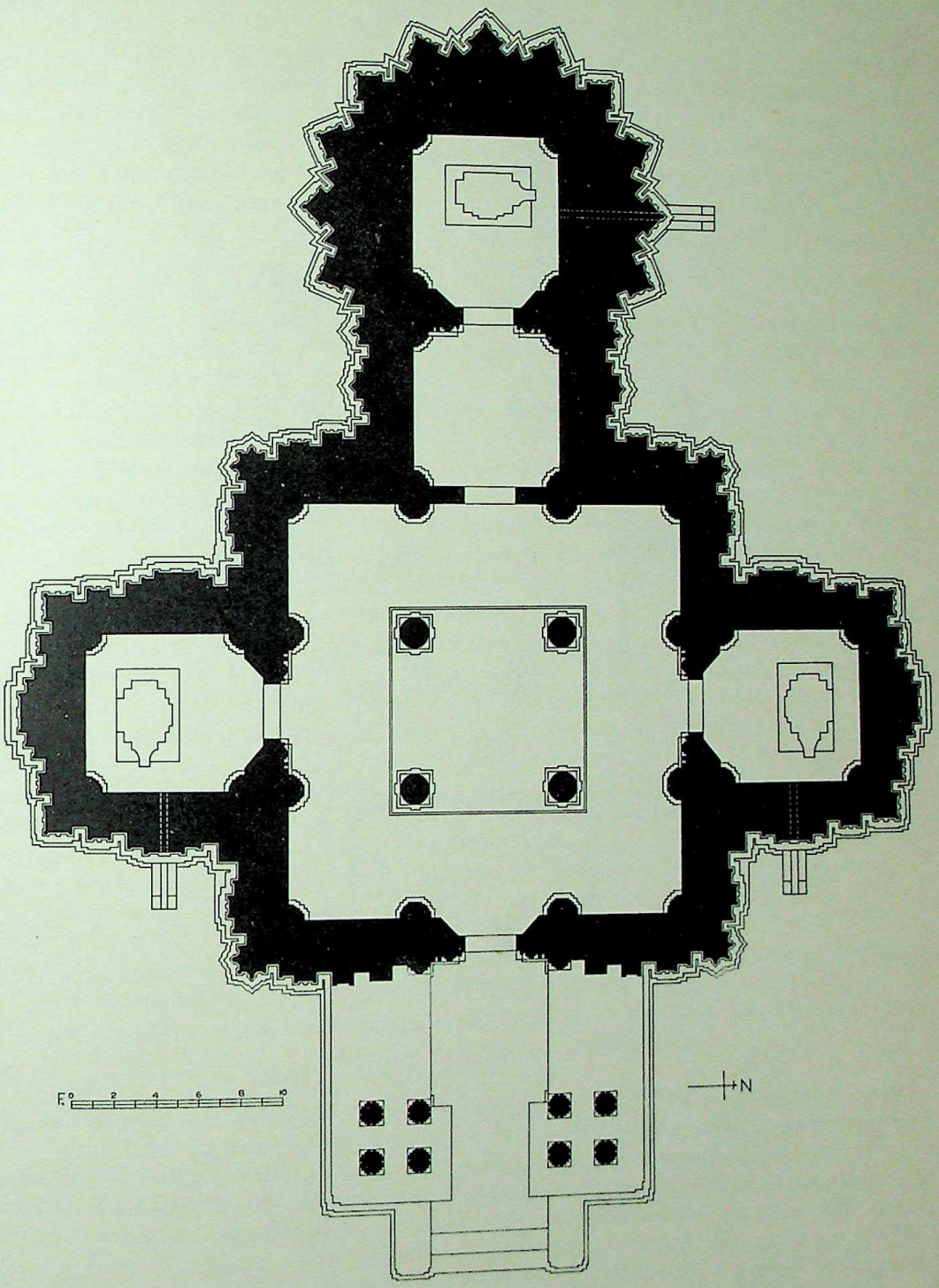

Fig. 184. Ānēkannambāḍi. Nārāyaṇa temple, plan. (After Mysore Archaeological Department.)

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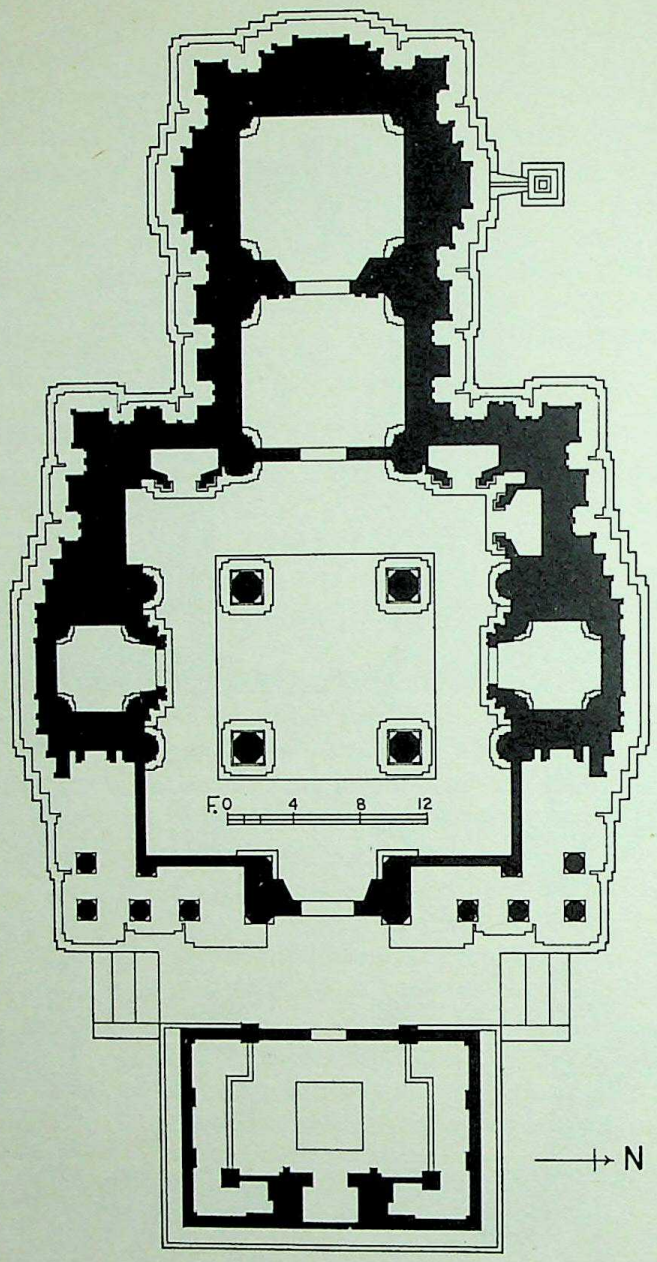

Fig. 185. Kikkēri. Brahmēśvara temple, plan. (After Mysore Archaeological Department.)

a closed hall and a 16-pillared raṅgamaṇḍapa in front. The other two temples are the Brahmēśvara and the Janārdana.

The tritala Brahmēśvara temple (Plate 968) was founded in 1171 by a lady Bammave-Nāyakiti in the time of Narasiṁha I. It faces east. The vimāna's adhiṣṭhāna shows fully carved mēṣa-makara-paṭṭikā of elaborate and ingenious workmanship (Plates 969, 970). The wall pattern would have looked more comfortable without the insertion of figures in the turreted niches at the bhadras, the upabhadras, and at the karṇas. The lotus and diamond-shaped floral motif is shown at the west wall in the uppermost blank area. The kūṭastambhas, in each case with tōraṇa above, occur in the salilāntara-recesses. (Some of the tōraṇas offer fresh and delightful variations in

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curvature; Foekema 1994, Plate 305.) Their kūṭa tops show Nāgara (Latina), Drāviḍa, Vēsara, Bhūmija, maṇḍapa (Plate 971), and composite forms. The niched divinity figures are both Śaivaite and Vaiṣṇavaite along with some other deities. The notable among them are Naṭēśa, Dakṣiṇāmūrti, and Ardhanārīśvara from the Śaivaite side. Some of the Viṣṇu's incarnations and the līlā-scenes occur from the Vaiṣṇavaite pantheon; also included are Brahmā, Durgā, Caṇḍī, Lakṣmī, Sarasvatī, Sūrya, Candra, and Hariharārka. The superstructural talas of the vimāna, particularly on the west side, have elements somewhat sparingly carved, though in the customary Hoysaḷanāḍu vein, the bhadraśālās more clearly shown than just by symbolic nāsīs and graded, lateral, bifacial ardhanāsīs. The hall is of the gūḍha type for the larger part but, unusually for a small temple, opens like a raṅgamaṇḍapa at the front (Fig. 185). (Also ARMAD, 1915, Plate XI.) This has been achieved in a most peculiar way, by omitting the third pair of upabhadras together with the pratiratha wall-pilaster and the karṇa along with the salilāntara-depressions of the fore section of the northern and southern walls of the gūḍhamaṇḍapa. (Fig. 185; Foekema 1994, Plate 303.) In the interior, the four decorated Śrīkāra pillars at the nave had putrikā-brackets in all four directions (Plates 972, 973) of which 11 have survived. Some of the figures are of high quality, betraying classical postures, as at Bēlūr, of the medieval southern Karṇāṭa school of dancing. The central ceiling of the hall is Samatala with nine planets in boxes (a rare incidence), the other eight ceilings display the Dikpāla figures. The antarāla-ceiling has nine lotuses in frames formed by knobs and has been attractively executed. The west wall khattaka-niches flanking the antarāla harbours Gaṇēśa and Caṇḍī. The adjoining south wall's smaller niche contains Kārttikēya and the larger bhadra-niche, Viṣṇu.

The raṅgamaṇḍapa-like front's kakṣāsana has been carved only at a few spots. Above the āsanapaṭṭa come the plain but well-cut Śrīkāra pillars which have been connected by grilles. A little distance in the east and conjoined with it is a platform bearing an opposed flight of steps after which is a rectangular shrine of Nandi with Sūrya, some 15 ft. x 22 ft. in dimensions. Its mouldings as well as the architectural members have not been carved. (The spaces between its dwarf pillars upon the āsanapaṭṭaka have been lately built up with bricks.) The width of the vimāna is 22 ft.; that of the gūḍhamaṇḍapa 40 ft.; together they are 63 ft. 9 ins. long. The interior of the gūḍhamaṇḍapa is 23 ft. 3 ins. at the rear end and 24 ft. 3 ins. in the fore quarters.

Kikkēri, Brahmēśvara temple complex, Dēvī shrine (Plates 974, 975)

The shrine is notable for the beautifully cut complex wall-pilasters in its closed hall. The four Śrīkāra pillars at the nave are uninteresting. This temple may have been built in early 13th century.

Kikkēri, Janārdana temple (Plate 976)

The hall of the temple is ruined. In its adhiṣṭhāna, in the prati-section, are placed figures in boxes, an unusual feature. The wall pattern, though slightly different from the Brahmēśvara, can be criticized on the same grounds as the Brahmēśvara because of the application of figural decoration. It may have been a shrine contemporaneous with the Brahmēśvara.

Brahmasamudra, Lakṣmīnārāyaṇa temple (Plate 977)

The walls of this temple's square vimāna and those of the gūḍhamaṇḍapa which is larger and likewise straight-sided have serried shafts as simple decoration (Plate 977). (Those of the vimāna have been grouped as though following the abstract presence of

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karṇas and bhadra.) The vimāna, instead of having a Phaṁsanā, is tritala but the uppermost portion seems of later construction.

A stairway having a hastihasta-banister in elephant-form permits entry to the interior. The ceiling supported by the Śrīkāra pillars at the nave and those surrounding eight are of typically Hoysaḷanāḍu designs of late 12th century. The antarāla-lintel supports a carved makara-tōraṇa bearing the figure of Lakṣmī-Nārāyaṇa in the centre, which, after the Haḷēbīḍ instances at the Hoysaḷēśvara temple (Trend "B"), is the most intricately detailed. (ARMAD, 1926, Plate VIII.) The image of Viṣṇu in the sanctum, and those of Vēṇugōpāla, Yōga-Nṛsiṁha, Vināyaka, and Sapta-Mātṛkās placed in the hall, are of good workmanship.

The temple had been built in 1172 by Ācirāja, a sarvādhikāri or minister of Narasiṁha I.

Hire Kaḍalūr (Hirī Kaḍalūru), Cennakēśava temple (Fig. 186; Plates 978,979)

The main two componental chambers of the temple for its exterior resembles the Brahmasamudra building, the vimāna's superstructure here is, as it should be, Phaṁsanā (Plate 978). The gūḍhamaṇḍapa's exterior is a little larger than Brahmasamudra's, but shows the same simple decorative element, of serried shafts (Plate 979). (The middle, which is a wider wall area as though indicating "bhadra," is enlivened by a large lotus carving at its central spot at the south wall.) There is additionally a raṅgamaṇḍapa with nine main quadrants, the frontal three of which, at the east end, have collapsed. The hall's pillars are plain Śrīkāra. It is conjoined to the closed hall by a vestibule having opposite flights of steps (ARMAD, 1926, Plate III). (According to Foekema, this hall also had front and side porches.) The extant ceilings of the raṅgamaṇḍapa as well as of the gūḍhamaṇḍapa, also those of the antarāla and of the garbhagṛha, have been neatly carved after the typical Hoysaḷanāḍu patterns of the time. Neither the builder has been named nor is the exact date of building known. The temple, however, stylistically appears to have been built in the third quarter of the 12th century.

Huḷyāru, Mallēśvara (Plates 980, 981)

The cubical Phaṁsanā shrine is like any other of that class. The four Śrīkāra pillars inside hall and the simple but well-chiselled Bhadraka pilasters divide the interior into the usual grid of nine quadrants. The Samatala ceilings, which look like variants of the Padmaśilā class, are most interesting (Plates 980, 981), resembling in style that of the Heggere's Jaina temple (Plate 918) and even of the Mudigere temple (Plate 901). One of the ceilings (at the south) is the common nine-boxed type with lotuses set within. The large panels of door-guardians at the sanctum's door may also be noted. Taking cue from an inscription, the temple probably was built in or before A.D. 1177.

Ambaḷe, Cennigarāya temple (Plate 982)

The temple has a small square vimāna and a little larger closed hall (Plate 982). The only interesting part is the simple and chaste handling of the walls with serried shafts for the vimāna and the hall. They show the centralized decoration of lotuses at the end sections as also at the middle division, and the lozenges are carved in the spaces between. Inside are four Śrīkāra pillars and lantern ceilings with the lotuses carved on the soffits of the staggered stages. The temple was founded by Vīra Ballāḷa in A.D. 1178.

Bēlūr, Cennakēśava temple complex, Vāsudēva Sarōvara (Plate 983)

At the northeast corner of the courtyard is located this stepped tank constructed by

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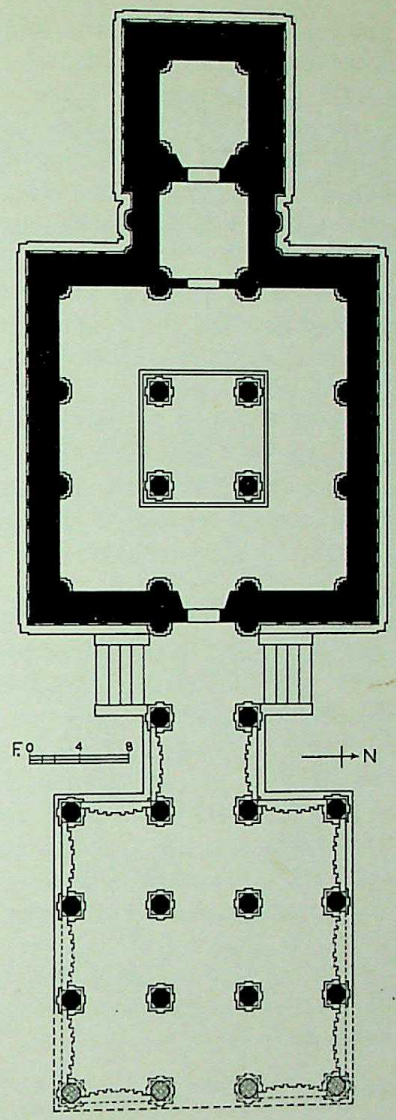

Fig. 186. Hire Kaḍalūr. Cennakēśava temple, plan.
(After Mysore Archaeological Department.)

Vīra Ballāḷa II in A.D. 1180. It is enclosed by its own separate wall with a small entrance-gate at the west. The tank is almost square with a projection at the west. Flanking the western forward projection are two dēvakulikā-like decorative turrets.

Śravaṇabeḷgoḷa, Akkana basadi (Plates 984-989)

At this sacred, ancient and exclusively Digambara Jain site and its environs, a few temples in the Hoysaḷanāḍu style were built. Among them the Akkana basadi is one. It was founded in 1181 by Ācaladēvī *alias* Āciyakka, wife of the brahmanist general Candramauli.

The tritala vimāna's Kapōtabandha adhiṣṭhāna supports a wall which has no embellishment other than the shafts at the karṇas and bhadras (Plate 984). The

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superstructure, too, is not that profusely carved; only the bhadraśālās' nāsī-slabs show seated Jina figures surrounded by a carved mukhapaṭṭī-frame (Plate 985). The Jina figures once again appear at the bhadra-faces of the somewhat sparingly carved Brahmacchanda śikhara-cupola (Plate 985). The kapilī has the usual Bhadraka wall-pilasters. Above the kapilī, the śukanāsa-front shows "Jina-traya" group set in the mahānāsī apexed by a gorgeous grāsa-mask (Plate 986). The gūḍhamaṇḍapa walls accord in pattern to that of the vimāna with the additional presence of wall-pilasters at the pratiratha points.

The entry to the gūḍhamaṇḍapa is through a mukhacatuṣkī having a pair of dwarf pillars cut up on the 32-star configuration (Plate 987). Inside are four well-finished, polished, and sumptuously carved Śrīkāra pillars; they are plump but sufficiently graceful in form (Plate 988). The customary nine ceilings within are in the period style; some of them contain Jina figures. The neatly chiselled pañcaśākhā doorframe of the garbhagṛha (Plate 989) shows Jina in Majesty on the tutelary block, the uttaraṅga displays Drāviḍa-kūṭas in series. Inside is a tall dark image of Jina Pārśva. In the antarāla have been placed very ornate images of Nāgarāja Dharaṇēndra and Yakṣī Padmāvatī with intricately carved tōraṇa-parikaras.

Ānēkere, Janārdana (Kēśava) temple (Fig. 187; Plates 990, 991)

A dvitala vimāna of moderate dimensions. It is situated in a paved courtyard having a prākāra with a surround of the mālikā-cloister, a greater part of which is gone but restored in the drawing (Fig. 187, Plate 991). The shafted wall of the vimāna has the karṇa and bhadra divisions with no ornament (Plate 990). The superstructural elements, except for its fine śikhara and the well-formed and ornamented kalaśa, are likewise unadorned. The gūḍhamaṇḍapa follows the same elevational scheme for its base and the wall as of the vimāna but has also a pratiratha-component showing wall-pilasters. The mukhacatuṣkī's Śrīkāra pillars are plain. Inside, the pillars are all of the same order, Śrīkāra, the decorated ceilings are of the late 12th century type. The temple has been mentioned in an inscription of A.D. 1191 and may perhaps have been built a few years earlier. The entrance-gate is at the east. An empty cell occurs at the central section of the northern as well as southern cloister (Fig. 187). The site in the medieval period was known as Ānegaḷa-keṟe.

Āsandi, Gaṅgēśvara-Brahmēśvara (Plates 992-994)

Of the 13 temples of pre-medieval and medieval times in this once important religious centre, only three survive. The twin (and identical) temples known as Gaṅgēśvara and Brahmēśvara, which stand side by side and share a large two-façaded raṅgamaṇḍapa (ARMAD, 1942, Plate IX, 3), were founded in 1191 by a local Gaṅga chief. The exterior niches at the karṇas and subhadra-faces and the kūṭastambhas of the vimānas and the kapilī-adjuncts leave out detail. The bosses in the niches meant for the images have been left unworked (ARMAD, 1942, Plate IX, 3).

The long columnar hall opens through two catuṣkīs in alignment with the corresponding two sancta (Plate 992). A side porch at the south has been preserved (ARMAD, 1942, Plate IX, 3). The carved vēdikā with kūṭastambhas and kakṣāsanas with tall lozenges figure only at the eastern porch of the right shrine. Their stair-flanks once supported the she-elephant figures. Inside are a series of Śrīkāra pillars (ARMAD, 1942, Plate IX, 4). Some of them have retained their metal-vessel like polish (Plate 993). The nave ceilings are mostly lantern with a figure of Vīrabhadra or Naṭēśa set in the central medallion (Plate 994). Those at other places depict Aṣṭa-Dikpālas, scenes from the *Rāmāyaṇa*, etc. The antarāla-ceilings show large padmas.

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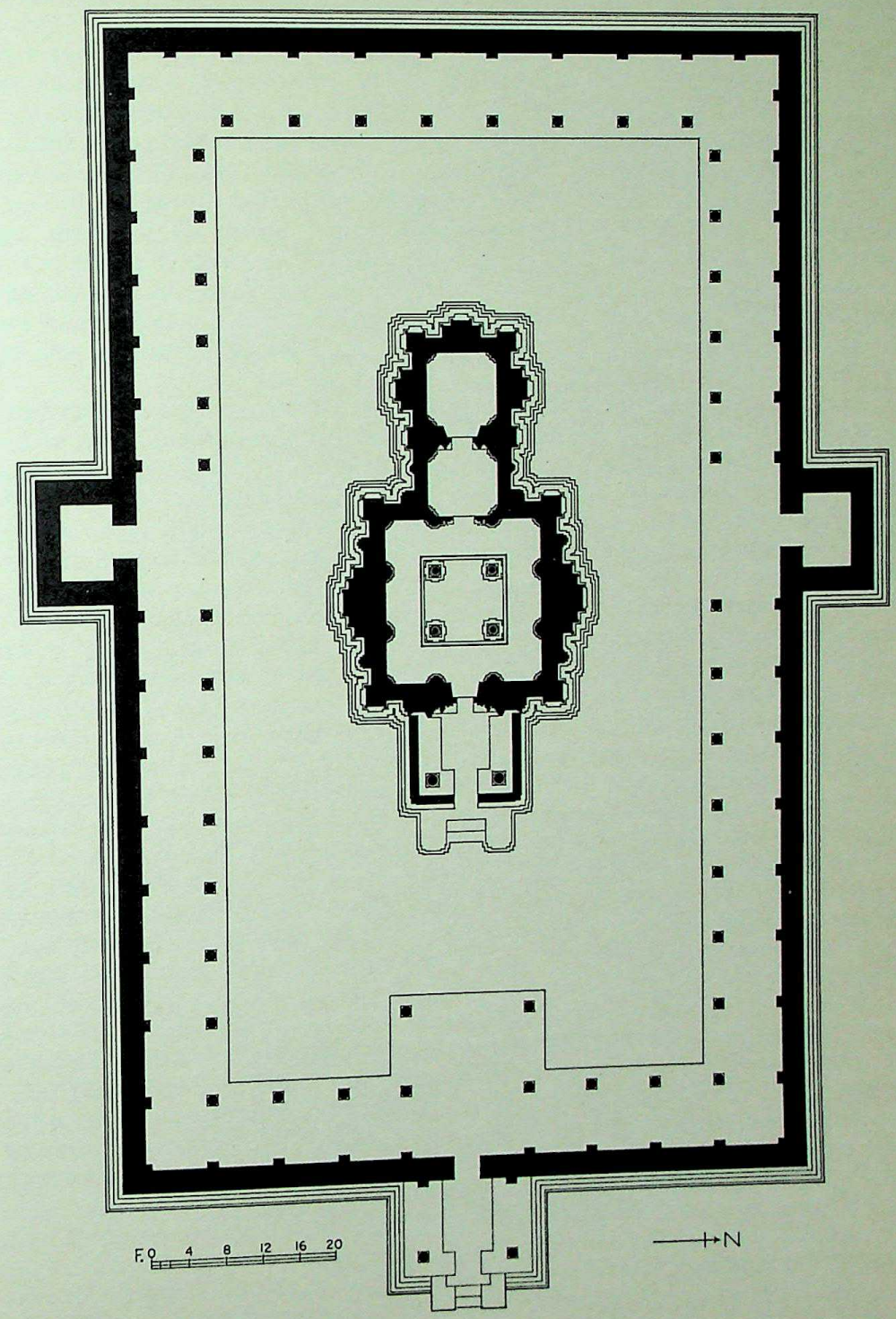

Fig. 187. Ānēkere. Janārdana (Kēśava) temple, plan, mālikā restored. (After Mysore Archaeological Department.)

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Amṛtapura, Amṛtēśvara temple (Fig. 188; Plates 995-1022)

Amṛtēśvara Daṇāyaka built the tritala vimāna with its gūḍhamaṇḍapa (Plate 995) in 1196, to which a large raṅgamaṇḍapa (Fig. 188) was added in *c.* 1206.

The vimāna (Plate 995) shows the customary karṇas with sham-niches, the recesses with kūṭastambhas, and the bhadra with a pair of upabhadras which bears the characteristic, conventional, but gracefully convolving creepers (Plate 996), taken here to a higher upsurgency point than at Kōravaṅgaḷa's Būcīśvara temple. The subhadra-face has a projecting sham-niche instead of the deep khattaka-niche. The niches were intended to have figure-sculpture as at Kōravaṅgala and related places; but the slabs have been left unworked. Some of the superstructural models of the niches are interesting such as the Hoysaḷa version of Bhūmija on the west wall (Plate 997). The superstructural floors have the customary elements and very finely done decoration (Settar 1991, Plate 178); the śikhara's contour in profile, though, is not so pleasing (Plate 995) and the loss of the original kalaśa-finial only attests to its indispensability for a vimāna.

The kapilī's Bhadraka pillar is well-moulded and also ornamented (Plate 998), reminiscent of, but not vying with the Cālukyan: also, the pillarets there of the kūṭastambhas show many different elegant, complex, and subtle variations of form (Plate 998). The śukanāsa above has somewhat clumsy profile decoration. The mahānāsī shows Śiva Gajāntaka (Plate 1000) with essential iconographical details, if not the dynamism, of the earlier examples. The gūḍhamaṇḍapa has porched openings at east as well as south. The exterior of the blind north wall (Plate 995), however, has been treated with an imaginative plasticity which has no parallel in Karṇāṭan architecture. The karṇas there, of course, have the usual sham-niches; and at the pratirathas appear the usual Bhadraka pilasters (Plate 999); likewise, the kūṭastambhas take their ordained positions in the salilāntara-recesses. It is the bhadra part which is as highly distinguished as is unique in its configuration. Here the subhadra, with no precedent, has been broken up into as many as nine sub-divisions, the central face carrying a large and full shrine model *sans* the khattaka-cavity (Plates 995, 1001). The bifacial phālanā-planes display exquisitely delineated plateresque creepers (Plate 1002); next follows three pairs of upabhadras, likewise filled with climbers similar to, but wider than what is seen on the phālanā faces (Plate 1002). The staggered planes look as though the folds of a curtain have been geometricised and turned square (Plate 1003). The conception and treatment of the bhadra-segments are thus highly original just as their flamboyance is exquisitely delightful. Not only that: the Kapōtabandha base above which all these staggered planes rise, behaves in a manner of a piano with key-board leaving horizontality and curving surrealistically into space, in the extended dimension (Plate 1004). The tapering turrets above the niches and of the tall kūṭastambhas on the north as well as the south wall are as fanciful in shapes as are finicky in their detail (Plates 998, 999, 1006). A creeper entwining a round stambhikā of a kūṭastambhas on the south looks Byzantine; it is almost detached from its matrix (Plate 1005). A controlled play of pleasing virtuosity is evident on the walls of this building. Even the hāra with its elements rising progressively in crescendo above has been qualitatively attuned to the bhadra's appearance, seeming as it does to simulate a real tiara rendered on a highly magnified scale. The elevation of the south porch of the hall has nothing to commend. The kaṇṭha of its adhiṣṭhāna has a sunken series of Nidhis, above which the āsanapaṭṭa shows elongated kūṭas (Plate 1007). The kakṣāsana, however, has been left uncarved.

The gūḍhamaṇḍapa's southern as well as the eastern doorframe have no features of special interest. Inside, the usual four Śrīkāra pillars occupy the nave and among the

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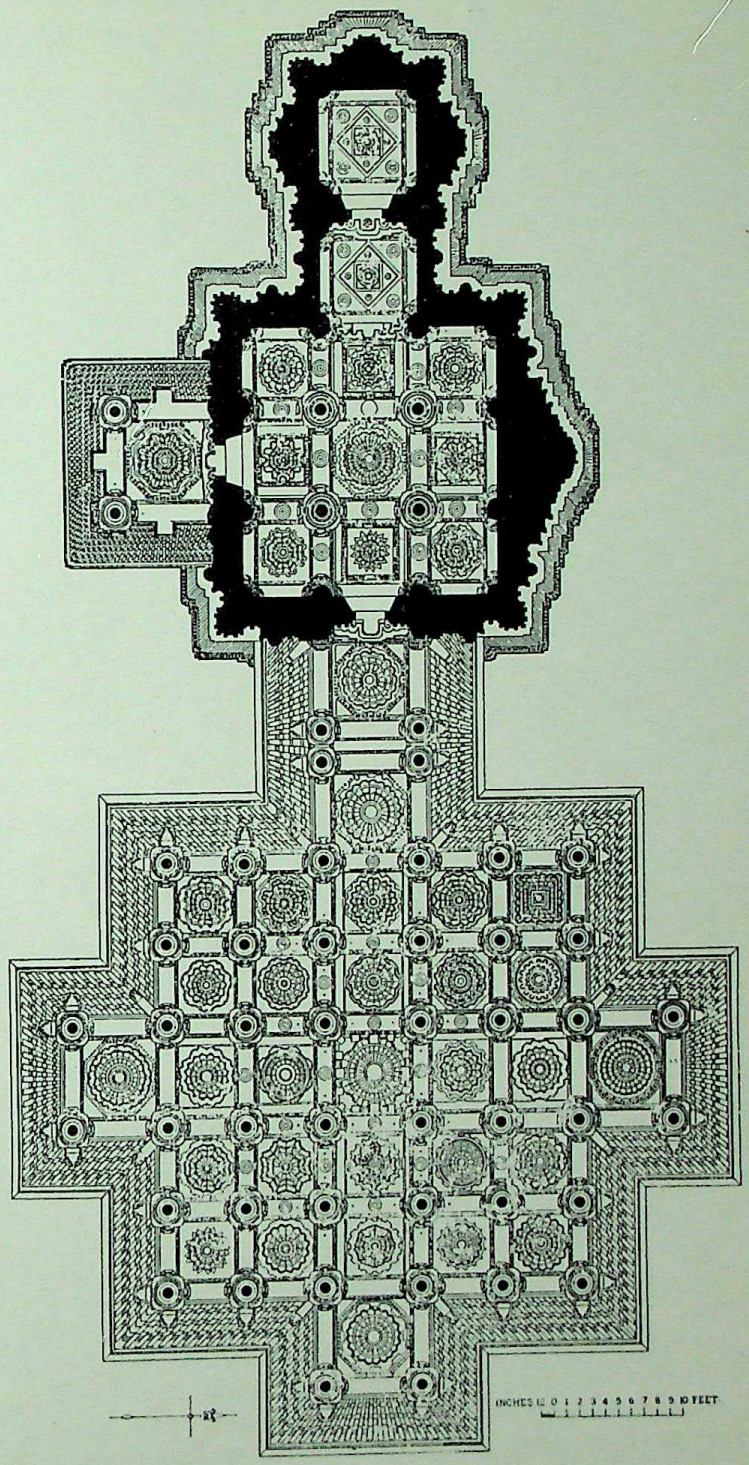

Fig. 188. Amṛtapura. Amṛtēśvara temple, plan. (After Mysore Archaeological Department.)

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nine ceilings some are good examples of the period; that above the nave is like a window in space for witnessing the birth of stars from the dense primordial egg (Plate 1009); one other ceiling there with the figure of eight-armed Naṭēśa in the central medallion looks like the rhythmic reabsorption of the cosmos (Plate 1008). The eastern as well as the southern porch, too, has its concentric ceiling.

The raṅgamaṇḍapa articulated with the east porch of the gūḍhamaṇḍapa is also a remarkable structure, particularly for the unique decoration of its exterior. The adhiṣṭhāna proper is here absent, the wall beginning directly from the vēdikā seems standing almost bare-footed on the ground. Its widely spaced kūṭastambhas bear thin tapering Latina śikharas between which have been placed larger stellate full-blooded Bhūmija-like models remarkable as much for their very subtle variations in form as for the intricacy of carving (Plate 1010). They seem to resonate and sparkle. What astonishes is their large number, about 100 all around on this blind rail. The size of these turrets leave little room for the āsanapaṭṭa-profile to be visible, its gap-filling vyāla figures, therefore, have to struggle to show themselves up in spaces left between the tops of the models. What is even more significant, at least to the iconographers and students of contemporary culture, is the treatment of the kakṣāsana member, the like of which is unavailable. The lower strip of this slanting seat-back is a peopled scroll containing flowers, floral buds and fruits, next haṁsas, peacocks and apes (as also here and there amorous men and women indulging in group sex). The upper strip shows embroidery-like flowing creepers. The main large space between is divided into panels by miniature daṇḍikā-pillarettes, the smaller end-spaces filled by damsels, demons, sages, apes, and diamonds. It is the larger panels which are of utmost interest since on the south side they depict graphic representations of the episodes from the *Rāmāyaṇa*, and at the north side those from *Śrīmad Bhāgavata-pūrāṇa* (largely Kṛṣṇa-līlā scenes) and from the *Mahābhārata* (Plates 1011-1013). All in all, they number over 125. From a distance the compositions look as though they had been rendered by ivory-carvers. The scenes exhibit considerable narrative skill and are depicted against faithful background and accessory details. While they cannot vie with those world-famous panels from the Tripuruṣa temple at Prambanam in central Jāvā (c. early tenth cent. A.D.), in the Indian context they at least are unique and remarkable for their graphic portrayal.

The vēdikā-parapet support some 24 dwarf Śrīkāra columns. In the interior stand 16 columns, all Śrīkāra (Plate 1014). Their surfaces reflect metallic sheen as though they had been burnished by coppersmiths. Of the 25 ceilings that occur in the main square as well as the four at the cardinal extensions, several are notable for the beauty and individuality of their design and craftsmanship (Plates 1015-1018); one of them, like the Cālukyan, is of the kōla course type (Plate 1019). The typology of the ceilings had largely changed after c. 1160. The types seen here are more evolved, thereafter remain stable, and some of these will be met with again, with minor differences, in the closed halls of the most temples till almost the end of the 13th century.

Around the whole temple ensemble is a prākāra with dvāraśōbhā-entrance at the east as well as west (Plate 1020). The prākāra is a rare example where the kapiśīrṣa-crenallations have at places been preserved (Plate 1021). Some of them have been fancifully, and of course imaginatively, carved as a collapsed example showing stylized lotus would demonstrate (Plate 1022).

Haḷēbīḍ (Bastihaḷḷi), Śāntīśvara basadi (Plate 1023)

The temple virtually is of the same size as the great Pārśvanātha basadi in the same row, toward west; but the vimāna's wall treatment is like the central and the smaller Ādinātha (Mallinātha) basadi. Its northern porch is of the Vijayanagara period. The

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disposition of the nave's tall Śrīkāra pillars — one pair normal, the other thinner — within the closed hall is similar to that of the Pārśvanātha basadi; the pillars have been dazzlingly polished (Plate 1023) but are advanced in cast and without the decorative carving noticeable on the precedents from the Pārśvanātha basadi. They support a lantern ceiling on an octagonal plan (again, as in the Pārśvanātha basadi) but left uncarved. The image of Śāntinātha in the garbhagṛha is also almost as tall as that of Pārśvanātha in the Pārśvanātha basadi. The lantern ceiling here too is octagonal, and likewise has been left without ornamentation.

The temple had been built in or slightly before 1196 by the great tradesman (mahā-baḍḍavyavahāri) Kavaḍamayya and one other merchant, Dēvī Seṭṭi.

Udri, Old temple (not illustrated)

A rare example of a Phāṁsanā temple where the vimāna-walls have been differentiated into karṇa, bhadra, and pratiratha, but possess no wall-shafts or recesses between (ARMAD, 1931, Plate XV, 3). These divisions have been carried upwards into the tiered Phaṁsanā-pyramid. The gūḍhamaṇḍapa plan and the walls follow the same scheme of elevation but with an additional division, pratikarṇa. A medial ratnabandha relieves the tiresome wall scheme of both structures. Inside the hall are two khattakas flanking the antarāla-doorway. A figure of Yakṣī had been reported to have been kept in the hall. The antarāla-doorframe has a tutelary Jina figure with cāmara-bearers. The four usual pillars at the nave are carved. They support a Samatala-vitāna of the Padmaśilā class, showing a large and many-petalled flower filling the entire flat space. A nearby slab bearing an inscription of 1197 refers to the construction of a Jinālaya which seems to refer to this building which had been later converted into a Śivālaya.

The Udri town seemingly was important in medieval times; for it possesses several ruined temples as well as inscriptions wherein it had been referred to as Uddura, Uddhare, and Uddharāpura.

Ānēkere, Śambhuliṅgēśvara (not illustrated)

A square Phāṁsanā vimāna with serried shafts at the walls; has a correspondingly larger closed hall with Śrīkāra pillars and nine ceilings, each of which shows a lotus carving. The images placed within the hall are Gaṇēśa, Caṇḍikā, Gajalakṣmī, Vāsudēva, and some nāga slabs, all of crude workmanship. The temple may date from c. late 12th century.

Kūḍli (Kūḍali), Rāmēśvara and Nṛsiṁha temples (Plates 1024, 1025)

The tritala vimāna of the Rāmēśvara (Plate 1024) is cubical with thin serried wall-shafts. The superstructural hāra-elements bear no carving. It is otherwise intact up to the kalaśa. The short kapilī has a wall-pilaster and the śukanāsa supports the Hoysaḷa crest. The hall has mainly Śrīkāra type of columns with two of the fluted variety occurring as exceptions. Each one of the flat ceilings bears a single lotus (ARMAD, 1936, Plate XX, 3). The central ceiling, however, depicts Aṣṭa-Dikpālas in the surrounding compartments and Gajasaṁhāra in the central box. The antarāla-doorframe is flanked by perforated grilles.

The Nṛsiṁha temple (Plate 1025) is similar on plan to the Rāmēśvara except that the vimānas' storied superstructure is somewhat clumsy and the hall is of the gūḍha type (although having a sabhāmaṇḍapa's plan) and the doorways are available at the east and south. Its broadly recessed walls have very wide shallow niches (Plate 1025), the salilāntara-depressions show kūṭastambhas, unusual with bifacial tōraṇas. Altogether the wall is unique (though not very pleasing) in treatment. Inside the hall

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the standard four columns have ornamental enrichment. The central ceiling bears a large and well-executed lotus. The image of Nṛsiṁha in the cella is very ancient; it may perhaps date from the early Kadamba times (ARMAD, 1936, Plate XX, 1). The temples may date from *c.* late 12th century.

Bēlūr, Cennakēśava temple complex, Āṇḍāḷ shrine (Plate 1026)

The temple had been erected by using mouldings and carved wall fragments (bearing images) as well as pillars of some earlier temple belonging to Trend "B" which may have existed either in this complex, or elsewhere in the town, or the material perhaps had been brought from some ruined and now vanished temple in Haḷēbīḍ. The pillars in the open forehall are tall, slender, and elegant Śrīkāra, the other varieties represent the multi-faceted and complex star forms, all of considerable beauty. Some of the jaṅghā images of the divinities and apsarases, etc. fixed on the otherwise bland walls are of excellent quality, one of which, a long-limbed apsaras has been illustrated on Plate 1026. A few of the figures bear two artists' names, Bēcama and Madhuvaṇṇa. (A magnificent Veṇugōpāla image from the group is a handiwork of Madhuvaṇṇa; MAS II, 1919, Plate XXXII.) The style of the material of the original temple indicates latter half of the 12th century.

Kabbaḷi, Sōmēśvara temple (Fig. 189; Plates 1027, 1028)

The Sōmēśvara at the medieval village Kabbaḷi, is a triple shrine having the usual Śiva (W), Viṣṇu (N), and Sūrya (E) shrines with the entrance at the south (Fig. 189), the porch now gone leaving the bare adhiṣṭhāna (Plate 1027). The Śiva's vimāna is dvitala with projecting karṇa and bhadra embellished with sham-niches with Vēsara and other forms of superstructural models in Hoysaḷanāḍu versions. The short kapilī has a wall-pilaster and supports the śukanāsa above. The two other shrines are a little more than half in lateral length compared to the vimāna, and, along with the gūḍhamaṇḍapa, continue the elevational pattern of the main vimāna with one small difference that, while the vimāna's recesses show kūṭastambhas, the hall and the two lateral shrines exclude them. The vibrant mass of the walls with their well-proportioned and uniformly patterned niches, unencumbered by figural incrustations, displays the simple architectural rhythm to great advantage (Plate 1028). Inside the northern sanctum, the Viṣṇu image is no longer available, the Garuḍa-bearing pedestal is still extant. The wall niches flanking the antarāla-jāla of the Śiva shrine once contained Vināyaka and Caṇḍikā. A Sapta-Mātṛkā slab is also present. The Śrīkāra pillars of the nave are of the period type. The eight out of the nine ceilings are the sparsely carved lantern types; the middle one has the decoration of buds in series and a central lotus, a convention of the style of Viṣṇuvardhana's days and of the early decades of his successor. In absence of inscriptions, the temple may be dated, on stylistic criteria, to the fifties of the 12th century. The style of the dvārapālas and of the Gajasaṁhāra figure on the lintel of the well-carved garbhagṛha-doorframe may in general endorse this date.

Caṭcaṭhaḷḷi (Caṭacaṭṭahaḷḷi), Caṭṭēśvara (Plates 1029-1031)

The trikūṭa temple with its closed hall (and possibly the village) were founded by Caṭṭa Daṇāyaka, a general of Ballāḷa II, in *c.* A.D. 1200. The hall's entrance-porch is at south. The three identical vimānas are small, dvitala, and dvi-aṅga with no decoration, but otherwise are of attractive form and even look dignified. The superstructure of the west vimāna of Śiva alone has a few carved pañjara panels and the bhadra-nāsīs bear Nidhis and some other divinity figures (Plate 1029). Inside the gūḍhamaṇḍapa were once placed the images of Gaṇēśa and Caṇḍikā; their pedestals alone now remain. The

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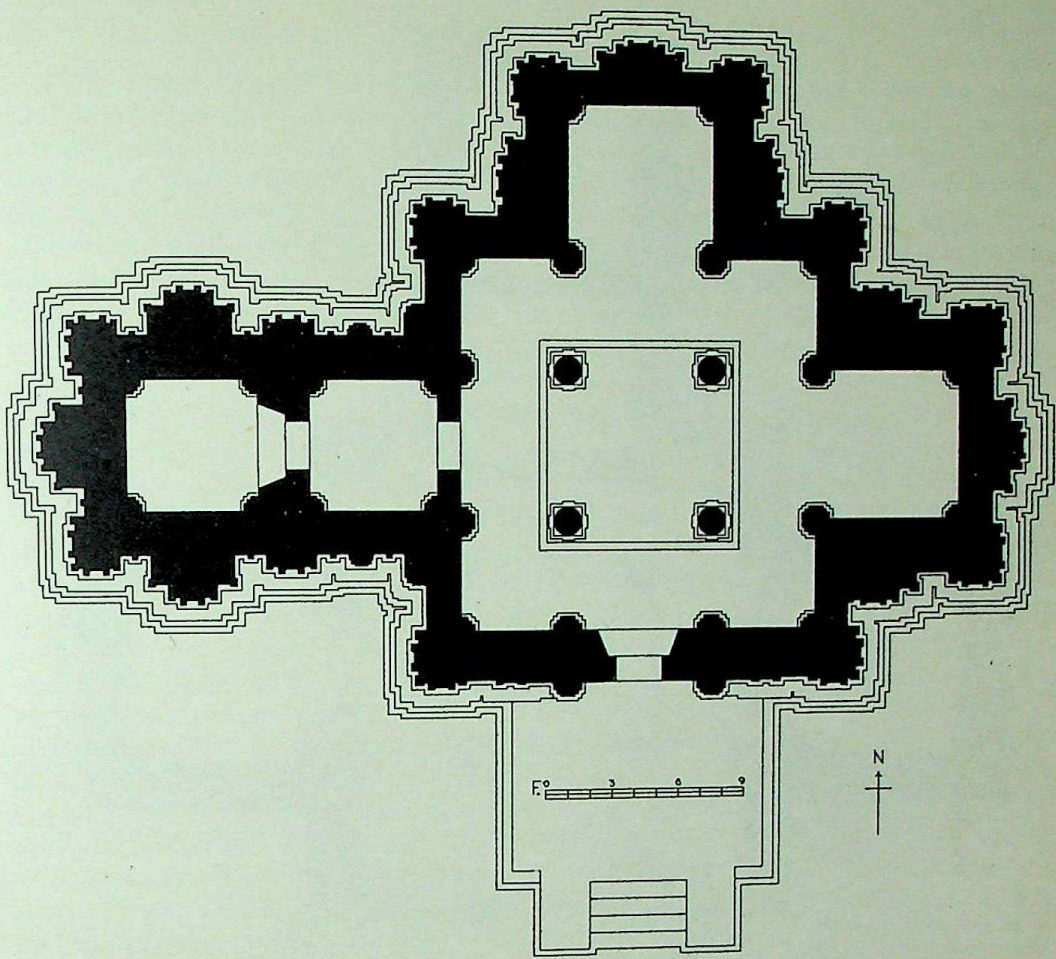

Fig. 189. Kabbaḷi. Sōmēśvara temple, plan. (After Mysore Archaeological Department.)

four plumpish Śrīkāra pillars and the corresponding wall-pilasters generate the standard grid of nine ceilings which are in the best period tradition of the carpenter's craft (Plates 1030, 1031), as earlier noticed at Kōravaṅgaḷa, Amṛtapura, and a few other sites. Only the Śiva temple's antarāla has a doorframe, the other two shrines' being open. The entrance-porch has vēdikā (bearing kūṭastambhas) above the adhiṣṭhāna. The kakṣāsanas and the pillars are plain.

Hariharapura, Hariharēśvara temple (Fig. 190; Plates 1032-1034)

The trikūṭa temple (Plate 1032) faces east (Fig. 190). The three square Phaṁsanā vimānas once enshrined Harihara (W), Raṅganātha or Śeṣaśāyī (N), and Sarasvatī (S) as inferable from the lalāṭa-images as well as the mounts depicted on the empty pedestals in the cellas. (The images have been for long decades housed in the Copenhagen's National Museum, Denmark.) The wall of the common closed hall, as usual, follows the pattern of the vimānas, the unornamented porch has a pair of she-elephant figures at the stairway. The four Śrīkāra pillars inside, all unadorned, seem more advanced for their basic shape and moulded details. The nave ceiling depicts Aṣṭa-Dikpālas, its central box shows Kṛṣṇa figure. The main shrine has an antarāla with jāla-screens and

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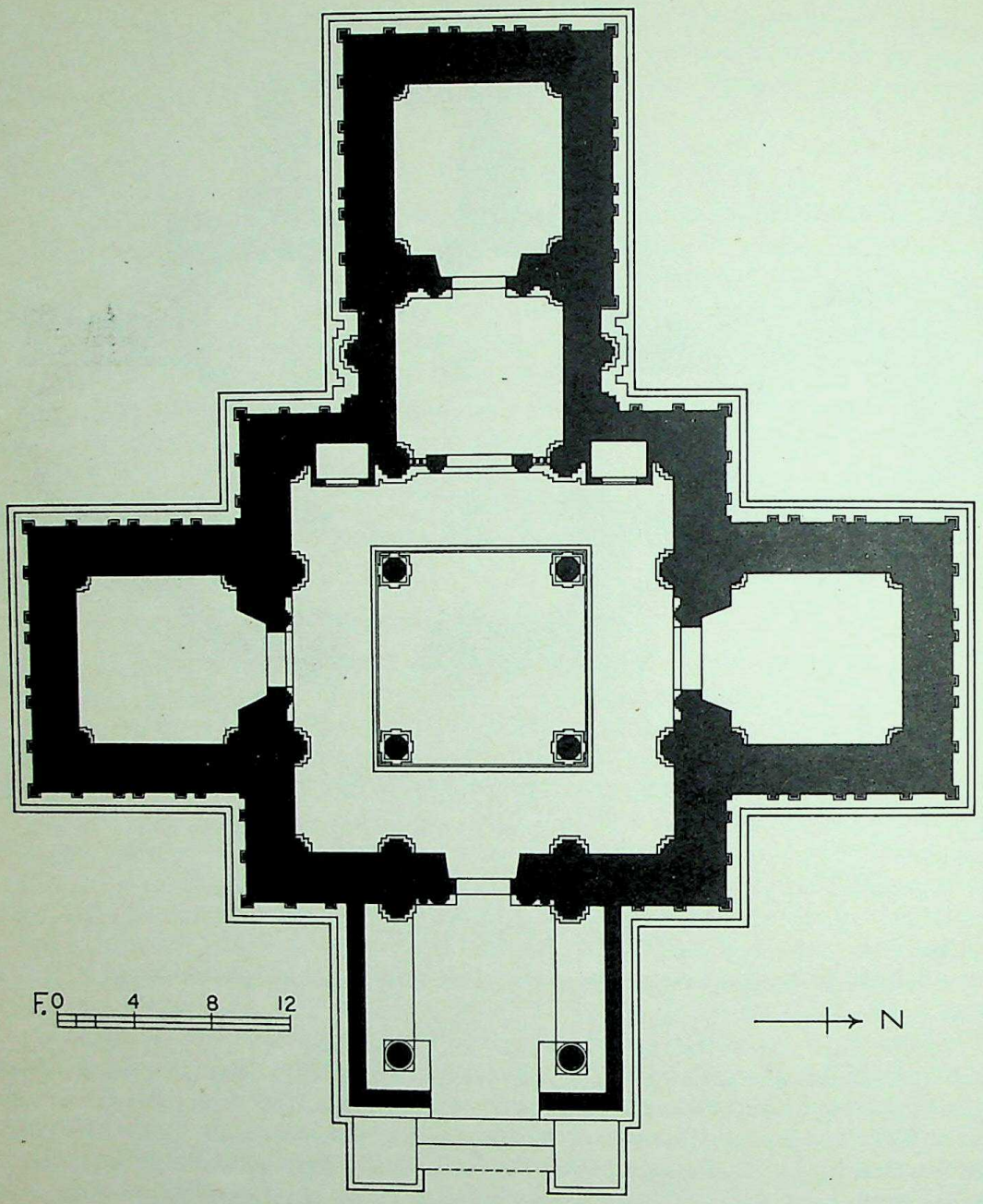

Fig. 190. Hariharapura. Hariharēśvara temple, plan.
(After Mysore Archaeological Department.)

Rati and Manmatha at the pēdyā region. The Viṣṇu shrine has fine Vaiṣṇava door-guardians at the doorway. The śukanāsa of the main shrine displays Naṭēśa in the gāḍha area of the carved mahānāsī. The other two shrines are *sans* kapilī and hence *sans* śukanāsa. The kalaśa of each vimāna has been ornamented with delicately carved maṇibandha and grāsa-buckles, the collapsed instance of the southern shrine shows that detail clearly (Plate 1034). The general form, proportions, and fine articulation of the temple (Plate 1033) would suggest a date in Viṣṇuvardhana's times. However, the sanctum images would suggest a date late in the latter half of the 12th century.

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Bēlūr, Cennakēśava temple complex, Vāhana-maṇḍapa (Plate 1035)

This large, square, open hall with 14 columns at the periphery and slender columns within is known as the vāhana-maṇḍapa, or "hall for the mount (or vehicle)". It might perhaps be an earlier instance of a kalyāṇamaṇḍapa or alternatively a hall for performing some rituals. Its majority of the columns are plain Śrīkāra, a few are of the stellate, fluted, and beaded type, particularly at the façade's terminal points. Apparently this hall may have been an edifice added in the time of Vīra Ballāḷa II when the store house and the kitchen, too, with their fine ceilings had been added (MAS II, 1919, Plate XLII, XLIII).

Jinanāthapura, Śāntīśvara basadi (Plates 1036-1041)

To the north of the Candragiri hill in Śravaṇabeḷgoḷa was this settlement established in about A.D. 1117 by Gaṅgarāja, the prime minister of Viṣṇuvardhana. The temple to Jina Śāntinātha in the heart of the village is architecturally an important building. It stands on a jagatī. The vimāna lacks superstructure. Its adhiṣṭhāna has decorated kapōtapālī and the richly carved nakra-heads in the prati-kaṇṭha, but these occur only at the west face (Plate 1036). The karṇa-niche, the subhadra-khattakas, the pair of upabhadras and even the stambhikās of the kūṭastambhas bear divine and semi-divine figures (Plate 1037). They include, besides the Jinas such as Pārśva, Supārśva, and Ariṣṭanēmi in the principal niches, the Yakṣīs like Ambikā, Cakrēśvarī, Padmāvatī, and the vidyādēvī Vajraśṛṅkhalā and śrutadēvatā Sarasvatī; also Nāgēndra Dharaṇa, Yakṣarāṭ Sarvāṇha *alias* Sarvānubhūti, Rati-Manmatha (inclusion peculiar to Karnataka), and gandharvas and allied figures (Plates 1038, 1039). The niche-tops present a variety of Vēsara-kūṭas. Like the Hullikēṟe, Kōravaṅgala (Būchēśvara), and Amṛtāpura temples, the upabhadras display minutely carved, upsurging creepers (Plate 1038). The kapilī betrays the usual features and the gūḍhamaṇḍapa walls possess one more pair of upabhadras and a wide, large, and elaborate khattaka-niche of the dēvakulikā form which shows a storied pavilion as its kūṭa (Plate 1040). The rear karṇa as well as the façade of the hall had been refurbished, the entrance-porch, if it existed, is not extant.

The interior resembles Akkana-basadi including its carved Śrīkāra pillars (Plate 1041). The garbhagṛha once must have a seated image of Jina Śāntinātha attended by large cāmara-bearers: now it is empty. The temple's consecration-inscription declares Recimayya, a daṇḍanāyaka (of Ballāḷa II) as the founder of the temple. It mentions no date, but on stylistic grounds, the date has been assumed to be c. A.D. 1200.

Hiremagaḷūr, Kōdaṇḍarāma temple (Plate 1042)

The temple has karṇa, bulging bhadra with a pair of upabhadras, and the kapilī; the hall's exterior in the Dravidian style is due to later manipulation. The jaṅghā of the wall has been divided into two registers: the subhadra-faces and the karṇas project divinity figures in both registers; but there is no consistency about the incidence of sculptures at the upabhadras. The figures also appear on the kapilī-pilasters as well as in the flanking salilāntara-recesses. The upabhadras of the upper jaṅghā, unlike the lower, bears kūṭastambhas. The kūṭastambhas at the recesses between the bhadra and the karṇas also bear images. The images, however, have not been fully worked out at several locations on the west and the north walls. Those which have been clearly defined are mostly Vaiṣṇava divinities including Garuḍa, Hanumanta, and Sūryanārāyaṇa, and also a couple of apsaras figures. Altogether, the temple is not a good example of Hoysaḷa architecture. The building may perhaps date from the later part of the 12th century.

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Aṅgaḍi, four temples (Plates 1043-1046)

This old capital of the Hoysaḷas had medieval Jaina as well as brahminical foundations. The Jaina temple of the Hoysaḷa period has been renovated, but the image of Śāntinātha in the cella, excepting for its pedestal, has been preserved. The highly polished and profusely decorated flywhisk-bearers of the Jina are among the best examples of the sculptural art of the late Viṣṇuvardhana period (Plates 1043, 1044).

In Aṅgaḍi's densely wooded area stand three very ruined brahminical shrines in a row; of Kēśava, Vīrabhadra, and of Śiva, the latter two currently also known as Pātāla-Rudrēśvara and Mallēśvara. The first Śiva temple standing on the north has a square vimāna with walls showing serried shafts and a larger closed hall having the same kind of base and wall pattern. The second temple (Śiva) has a vimāna showing better architectural treatment, the wall is differentiated into karṇa and bhadra, both divisions carrying kūṭa topped niches. The shafts of the rathas are, curiously, but also strikingly, segmented with the help of a belt and a karṇaka moulding forming cuffs at intervals (Plate 1045). The shrine of Kēśava is much too ruined; its wall-shaft shows only one segment below the capital (Plate 1046). The interiors of the sancta and of the halls are now open to sky, the pillars have totally disappeared. The image of Kēśava and the liṅga with pīṭhikā had been there in the two sancta of the three temples concerned. Stylistically, the temples may date from the end of the 12th century.

Sāgatvaḷḷi, Lakṣmīnārāyaṇa (not illustrated)

The temple has a dvitala vimāna and a gūḍhamaṇḍapa, their wall pattern seeming somewhat unusual for the forms and sizes of the architectural elements which go into their composition (ARMAD, 1927, Plate 1). The karṇas and the bhadra are prominently marked by deep recesses between. The karṇas show large sham-niches with prominent Vēsara-kūṭas; the bhadras display ostensibly larger niches with a three tiered roof and tall kaṇṭha-recess between the large and well-shaped receding eave-cornices which form the tiers. Each such niche has a śikhara, the whole looking almost like a bhadrāvalōkana. The recesses have kūṭastambhas with tōraṇas. The walls of the gūḍhamaṇḍapa possess wider bhadra with upabhadras and the indented Vardhamāna class of pilasters at the pratirathas. The bhadra-niches here are wider but in form the same as those of the vimāna's bhadras. Indeed, the designer of this temple had a highly individualistic conceptions of form and style. The dvitala stuccoed superstructure above the vimāna is of no consequence though the prominent chādya or eave-cornice below is of the same original type, and as beautiful as the chādyas of the bhadra-niches. Inside the hall are the usual pillars and elaborate nine ceilings. Two niches at the west wall are empty. The date of the building may be in the last quarter of the 12th century.

Kalkere, Ballēśvara (Plates 1047, 1048)

The temple has two shrines, one at a right angle to the other. Both shrines are square but without the customary serried shafts, and have a shared gūḍhamaṇḍapa opening into a long mukhacatuṣkī (plausibly meant also for accommodating Nandi) with lateral flights of steps. Inside are four Śrīkāra pillars and Bhadraka wall-pilasters. Barring the nave ceiling (Plate 1047), the rest, including those in the cellas and the porch, are simple lantern with lotus carvings on staggered stages (ARMAD, 1945, Plate VI). A well-bedecked Nandi sits on the raṅgabhūmikā of the hall (Plate 1048). The temple may date from late 12th century or later.

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Āsandi, Vīrabhadra temple (Plates 1049-1052)

The trikūṭa temple had been built by Haraha Sāhaṇi in A.D. 1205 for the Trimūrti called Ballēśvara. The three cells today contain neither the liṅgas nor any other original images. Images of Vīrabhadra had been brought there at some point in past from some other temples and installed in the eastern and western cells. The dvi-aṅga vimāna of the western shrine has niches at the karṇas and subhadra-faces, crowned, unusually, not by turrets but large kalaśas (Plate 1049). The three cardinal niches contain figures of Kēśava, Sadāśiva, and Brahmā; the rest display cāmara-bearing damsels. The two other shrines do not have niches as embellishment. None of the three sancta has superstructure.

The entrance is at the south; for the stairway, the two hastihasta-banisters have been taken from some ancient shrine of the Gaṅga period of C. A.D. 900 as suggested by their style. The exterior-profile of one of the two depicts the episode of Trivikrama Viṣṇu (Plate 1050), the opposite member the Naṭēśa tableaux. Inside are shapely Śrīkāra pillars with good decoration (Plate 1051). A highly ribbed or beaded three-quarter wall-pilaster may be noted (Plate 1052) besides the usual Bhadraka types there. Only the western and the eastern shrines have an antarāla-vestibule.

Beḷavāḍi, Vīranārāyaṇa temple (Fig. 191; Plates 1053-1070)

The Vīranārāyaṇa temple is a complex structure possessing two different sections, the westerly section having the east-facing main shrine of Vīranārāyaṇa with its gūḍhamaṇḍapa and a raṅgamaṇḍapa is one; the east section consists of the north-facing shrine of Gōpāla and the south-facing shrine of Yōga-Nṛsiṁha with a very large raṅgamaṇḍapa shared by the two shrines (Fig. 191; Plate 1053). The west end of this great hall is connected, through a columnar and laterally open vestibule, with the east porch of the raṅgamaṇḍapa of the Vīranārāyaṇa temple. (If this vestibular structure is a remanent of an old mālikā, then it is likely that the raṅgamaṇḍapa to its west was added some time afterwards, perhaps the time when the double shrine with its great hall was added.) At some distance to the east of the whole complex stands an āsthāna-maṇḍapa with a trika-front whose stairways are guarded by elephant figures (Plate 1055). It is a large structure with walls at west, south, and north sides. The elephant figures reappear at the west-front stairway (Plate 1056). Originally, there was a prākāra surrounding the Vīranārāyaṇa main temple structure, perhaps with the mālikā-cloister, as also the uttānapaṭṭa or paved courtyard.

The main tritala temple has an undecorated Kapōtabandha-base supporting the vimāna's and the gūḍhamaṇḍapa's walls; the vimāna-walls have no other salient feature excepting the projected and staggered bhadra and projected karṇas, all of which show serried shafts and lotus flower relieving the subhadra-face (Plate 1057). The superstructure is covered by the usual smithy-like Hoysaḷanāḍu ornamentation (Plate 1057) though the kūṭas' shoulders are without carving and the kūṭas of the uppermost floor have been left undecorated. The gūḍhamaṇḍapa follows the vimāna wall's pattern with an additional pair of upabhadras; the wide subhadra is horizontally of three-compartments because of the presence of three pairs of demarcating shafts on the same plane and also because of the pratiratha element which is represented by a wall-pilaster (Plate 1058). The doorframes of the closed hall and the sanctum are uncarved except for the door-guardians at the pēḍyā. The dark closed hall has the usual four Śrīkāra pillars inside and the customary nine ceilings in the period varieties.

The (first) raṅgamaṇḍapa has Śrīkāra pillars in the interior as well as above its parapet except at the east catuṣkī where these are based on a 32-pointed star (Plate

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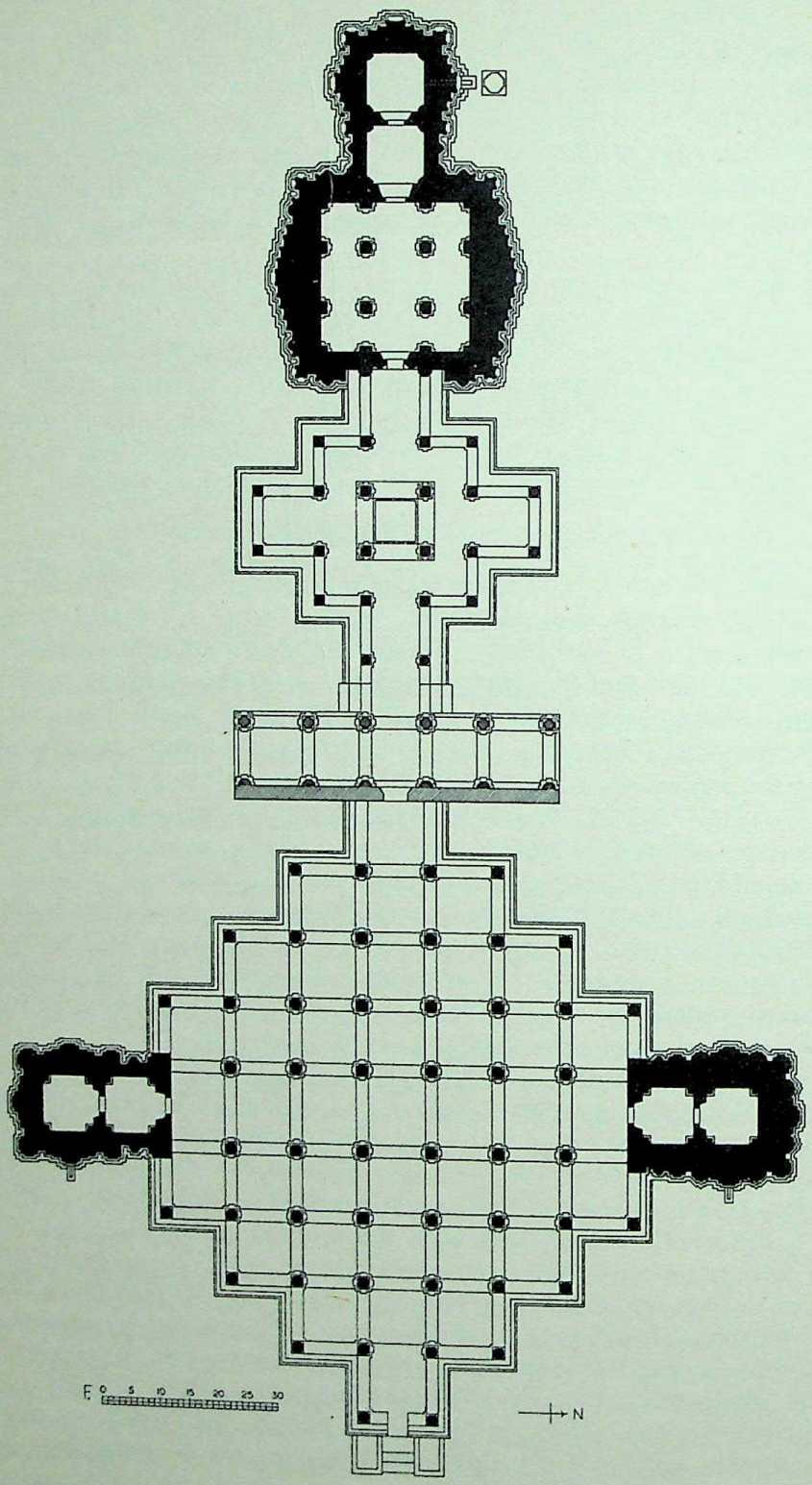

Fig. 191. Beḷavāḍi. Vīranārāyaṇa temple, plan. (After Mysore Archaeological Department.)

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1059), a carry over of the Bēlūr type. The hall has a moulded adhiṣṭhāna and kaṇṭha and the āsanapaṭṭa-profile is carved in simple fashion. (Of the 14 ceilings inside this hall a few good examples have been illustrated on Plates 1060-1062.)

The tritala south shrine of Gōpāla has the normal orthogonal plan and has figures at its talajaṅghā (Plate 1063) depicting Viṣṇu's incarnations including the Buddhāvatāra and the Kṛṣṇa-līlā episodes (Gōvardhanadharaṇa, Kāliya-damana, etc.). The carved decoration of the superstructure is notable for its minute jewellery-like detail (Plate 1063).

The north shrine, of Yōga-Nṛsiṁha, is catuṣtala (Plate 1064) but the proportional upper floors' separation and gradation in the superstructure are not right; the superstructure, as a result, looks a little clumsy even when it is very intricately carved. But it is the basal configuration of the vimāna here which is remarkable for its prominently projected bhadra, the upabhadras ending with a stellate pallavī on either side which, as pratiratha, bears an angled wall-pilaster (Plate 1064). The figures at the talajaṅghā are once again Vaiṣṇava. The most remarkable part is the manipulation of the śukanāsa-profile where the kūṭas of the upper talas have been cast on stellate plan (Plate 1065), in fact the sukanāsa's entire plan is virtually stellate (Plate 1066).

The raṅgamaṇḍapa between the last two temples (Plate 1054) has 39 quadrants, 24 free-standing, and 28 dwarf columns, all of Śrīkāra type. It is about 103 ft. long along its east-west axis, and thus is one of the largest halls of the Hoysaḷa times. Its eastern stairway is guarded by large elephant figures bedecked with jewels (Plate 1067). The exterior elevation of the hall shows abbreviated Kapōtabandha base, a fine vasantapaṭṭikā, no vēdikā but a kaṇṭha instead which shows seated Nidhis in panels, and next an āsanapaṭṭa-face showing Phāṁsanā roofs in series, and warriors and vyālas occurring in the gaps: finally the kakṣāsana with no carving except figures in unframed rectangular cavities (Plate 1068). The prominently large sinuous chādya above is a type that will be favoured in the Vijayanagar period. The hāra above the vyālamālā is a chain of kūṭas, pañjaras and bhadra-nāsīs. From within, the dwarf walling shows large playful elephant figures below the āsanapaṭṭa-seat, a feature rare to meet with (Plate 1069). The bell-member of some of the Śrīkāra pillars carry plain pipal-leaf decoration (some of them also have retained their polish; Plate 1070) as do the Cālukya antecedents, and at least one pillar shows a tasseled jewel-band of the Hoysaḷa brand. While most ceilings have lotus decoration and a few are the timber type, the three show figural tableaux — fighting warriors, Vēṇugōpāla with cows and musicians, and Nāgadamana.

The double shrine with its great hall seemingly had been added as an after thought when the main shrine of Vīranārāyaṇa had been already existing. This is proven by the lesser height of the great raṅgamaṇḍapa shared by these two shrines and the unusual way the two raṅgamaṇḍapas have been connected through a pillared vestibule (Fig. 191).

Since the main inscription is much too damaged, the name of the founder and the foundation (or donation) date have been lost. The inscribed slab must, however, have been set up when all the three shrines had been already built, because, as its crest, it shows Nārāyaṇa flanked by Nṛsiṁha and Veṇugōpāla. A second damaged donative inscription dated 1206 mentions the Nārāyaṇa temple and not the other two shrines. It is likely that the first temple had been built in or a few years before 1206; the other two were added, but seemingly not long after 1206.

Diṇḍagūru, Cennakēśava and Mallēśvara temples (Plates 1071, 1072)

In *c.* A.D. 1209, Paṇḍita Daṇḍinātha, a minister of Vīra Ballāḷa, obtained this village and

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turned it into an agrahāra calling it "Mallikārjunapura." Apparently he here founded two identical temples, one for Cennakēśava and the other for Śiva Mallēśvara. (Could the current appellation "Diṇḍagūru" be a later corrupted version of the alternative name "Daṇḍipura" of the village after Daṇḍinātha ?)

The Diṇḍagūru temples are tritala vimānas with shafted and graded bhadras and karṇas (Plate 1071) but no other decorative elements. The kūṭas and śālās have no ornament. The gūḍhamaṇḍapa walls have wider bhadra with triple pairs of the upabhadras (Plate 1072). The pratiratha has Bhadraka wall-pilasters as at the kapilī. The porch of the Kēśava temple, though out of plumb, is still intact. The interior shows the late type Śrīkāra pillars and the decorated ceilings are in the period style.

Agrahāra Beḷaguli, Beṭṭēśvara (Fig. 192; Plates 1073-1075)

The village apparently had been established as an agrahāra by Kēśava Daṇṇāyaka, a general of Vīra Ballāḷa, probably in early years of the 13th century. It was thereupon called Kēśavapura. The Daṇḍanāyaka here constructed a reservoir, Kēśavasamudra, and a temple called Kēśavēśvara. The inscriptions also name the village as Veḷugali or Panjāḍiya Beḷgali.

The temple has a plan of unique complexity (Fig. 192). For its major component it essentially is a double shrine, the sanctuary of Śiva facing east, that of Kēśava facing south, and the shared gūḍhamaṇḍapa has a porched entrance at the south. However, the gūḍhamaṇḍapa also has an entrance-door at the east wall which opens into a raṅgamaṇḍapa having a featureless cell at the east for Nandi and another at north for some other deity or was just used as a vestry. The whole complex stood on a jagatī-platform, now completely buried except for the top-most course. The moulded but plain adhiṣṭhāna is taller than usual since it has two additional lower mouldings. On plan, the vimāna's karṇa is narrow and the pratiratha is wider, having a well moulded pilaster and a single thin wall-shaft occurring only at one side, introducing a subtle asymmetry (Plate 1073). The bhadra has a subhadra with the usual two pairs of upabhadras. The neat handling of the wall elements and their articulation generate attractive simplicity for the two shrines. The two vimānas have low superstructures made of brick and stucco, added in the Vijayanagar times. The kapilī's wall-pilaster also betrays a subtlety of having a quarter pilaster as the extension on either side of the main pilaster. The elevation of the gūḍhamaṇḍapa follows the vimānas' pattern, except that, being larger, it has additionally two wall-pilasters figuring at its exterior. The fronting kakṣāsanas of the porch at the south have carved panels showing vyālas, lozenges, etc. (Plate 1074). The ceiling of the porch is lantern with a large lotus in the central quadrant. The Śrīkāra pillars in the hall are lightly burnished but unadorned. The main ceilings of the hall are decorated, though not profusely. The ceiling in the Śiva's garbhagṛha is Samatala with nine lotuses in boxes. That in Kēśava's is a decorated lantern (Plate 1075). At the doors of the two sanctuaries occur slabs bearing large figures of door-guardians. Inside the hall are seen the images of Sarasvatī, a seated goddess (four-armed Durgā ?), Bhairava, Ṣaṇmukha, Vighnēśvara, Caṇḍikā, an empty pedestal for Sūrya, and a slab bearing the Sapta-Mātṛkās with accompanying gods.

The raṅgamaṇḍapa, too, has Śrīkāra pillars and at least one fully carved ceiling above its west opening. The kakṣāsana pair at the south-opening are carved as at the gūḍhamaṇḍapa's porch.

Heragu, Kīrtinārāyaṇa (Plate 1076)

The square Phaṁsanā vimāna and the closed hall have walls with serried shafts (Plate

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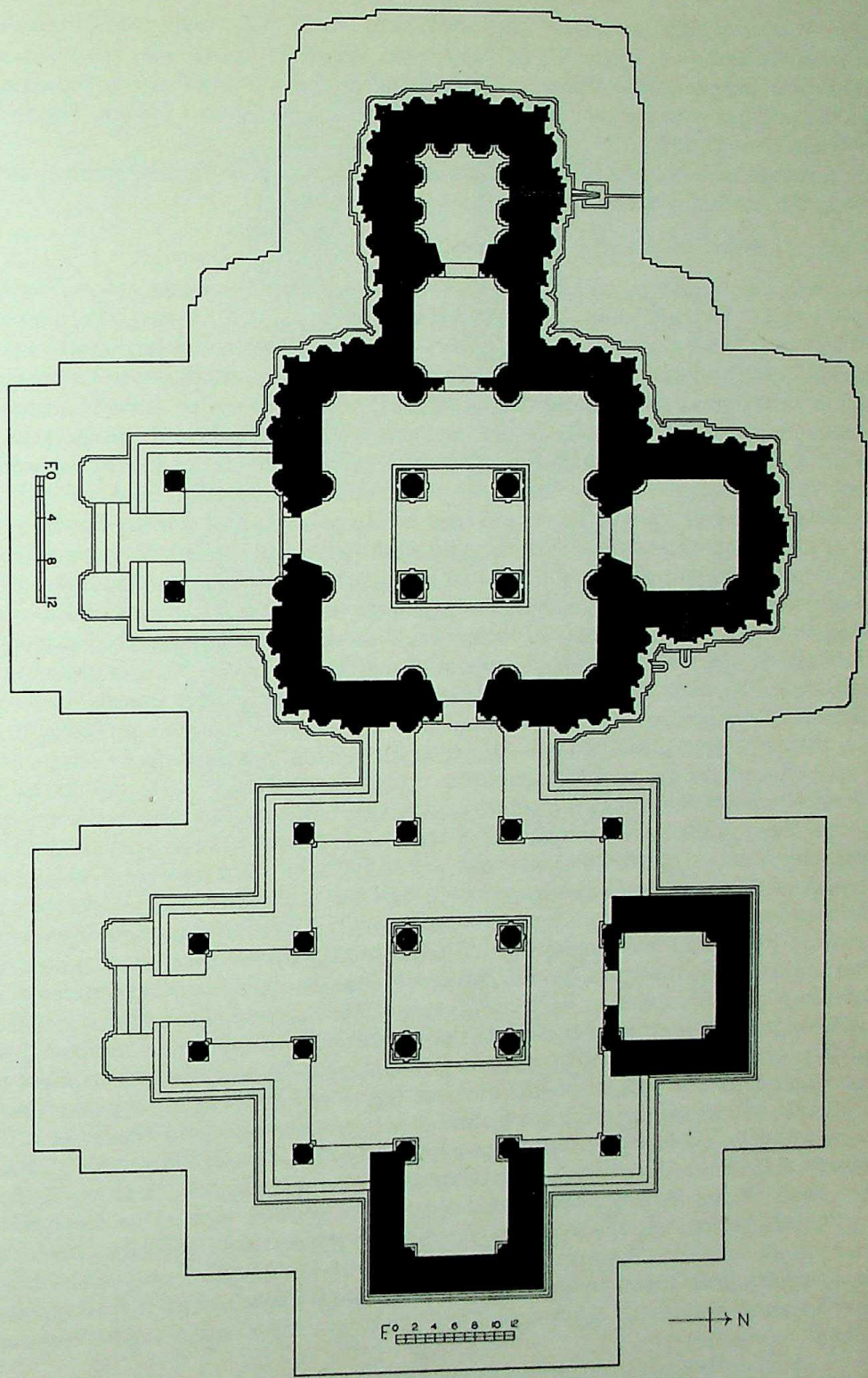

Fig. 192. Agrahāra Beḷaguli. Beṭṭēśvara temple, plan. (After Mysore Archaeological Department.)

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1076). Vimāna's śikhara and the stūpī are intact. The gūḍhamaṇḍapa walls, however, show wall-pilasters but in low relief and their existence marks only the theoretical presence of the pratiratha element. The decoration of the pillared porch, doorframes, and the ceilings is below average. The nave has graceless Śrīkāra pillars. The temple had been built in 1213.

A ruined pillared gate-house with dwarf Śrīkāra pillars of the 13th century is also among the ancient remains in this village.

Arasīkere, Īśvara temple (Fig. 193; Plates 1077-1084)

The temple in this town, called Arsīyakere in medieval times, ranks among the most notable of the Hoysaḷa times. Its pañcatala vimāna (Plate 1077) is based on a rotating circular plan with two types of pallavīs — the indented-bifacial-equilateral for the bhadras, and the highly indented stellate for the karṇas — entering into its composition: the pratirathas show straight-faced rathas (normally found with the bhadras) but have been angled along a circular rotating configuration (Fig. 193). Consequently, the elevation looks dramatic besides being notable for its rich and charming embellishment. In the adhiṣṭhāna above the jagatī-plinth and the kumuda, comes the vēdībandha with the tri-striated kumbha, and then the thin kalaśa and the kapōtapālī (Plate 1078). Curiously, above it has been introduced the prati-kaṇṭha with bosses and then a vēdī or mañcikā supporting the wall-pilasters, which are bifacial Bhadraka at the bhadra, mono-faced at the pratirathas — these are set between the wall-shafts — and the multi-faceted at the karṇas, all in perfect consonance with the basal configuration (Plate 1078). The bell-members of these pilasters are beautifully cut and embellished with beaded festoons, their jaṅghā-sections below display divinity images flanked by miniature kūṭastambhas. The salilāntara-depressions also harbour images (Plate 1078). The gūḍhamaṇḍapa starts after the short kapilī (which is a very finely shaped and ornamented wall-pilaster), as though on a circular-star plan up to the karṇa but thereafter follows the straight chord (Fig. 193). Unlike the vimāna, the hall's northern and southern walls have been provided with wide bhadras having broad khattakas with roof of one of the dēvakulikā types — storied hall — but looking a little incongruent with the total elevational appearance. The hall-wall otherwise follows the same scheme of embellishment as the vimāna (Plate 1079). The divinities (combined of the shrine as well as the hall walls) include Sapta-Mātṛkās, several different representations of Viṣṇu, also Gaṇapati, Lakṣmī, Sarasvatī, Pārvatī, and a few other (unidentified) goddesses, next Śiva images, and a few other gods. The śukanāsa-profiles above the kapilī-walls continues the elevation of the vimāna superstructure up to three floors. The front-mahānāsī displays Tāṇḍavēśvara, the Hoysaḷa-crest above the śukanāsa had been lately replaced by a brick and stuccoed figure of Nandi of the very late times.

Inside the gūḍhamaṇḍapa are at first a pair of well-decorated Bhadraka pillars (Plate 1080) followed by an equally ornamented and Śrīkāra pillars with gleaming surfaces at the nave (Plate 1081), with images at their jaṅghā-faces as in some Cālukyan precedents. Three dēvakulikā-khattakas occur in the north as well as the south wall, a pair flanks the antarāla, the corresponding pair in the east wall had never been done since the wall at that end is open. The khattakas at the bhadras are larger and look more gorgeous with their Vēsara superstructures. The ceilings inside are fair in quality, one of them being the concentric rafter type (Plate 1082). The inner area of the hall measures some 20 ft. square.

Conjoined (through a pillared vestibule) with the open east front of the gūḍhamaṇḍapa (leaving stepped openings at the north and south at the west end), is the raṅgamaṇḍapa (Fig. 193). Its plan is unique, being stellate with no entrance opening at

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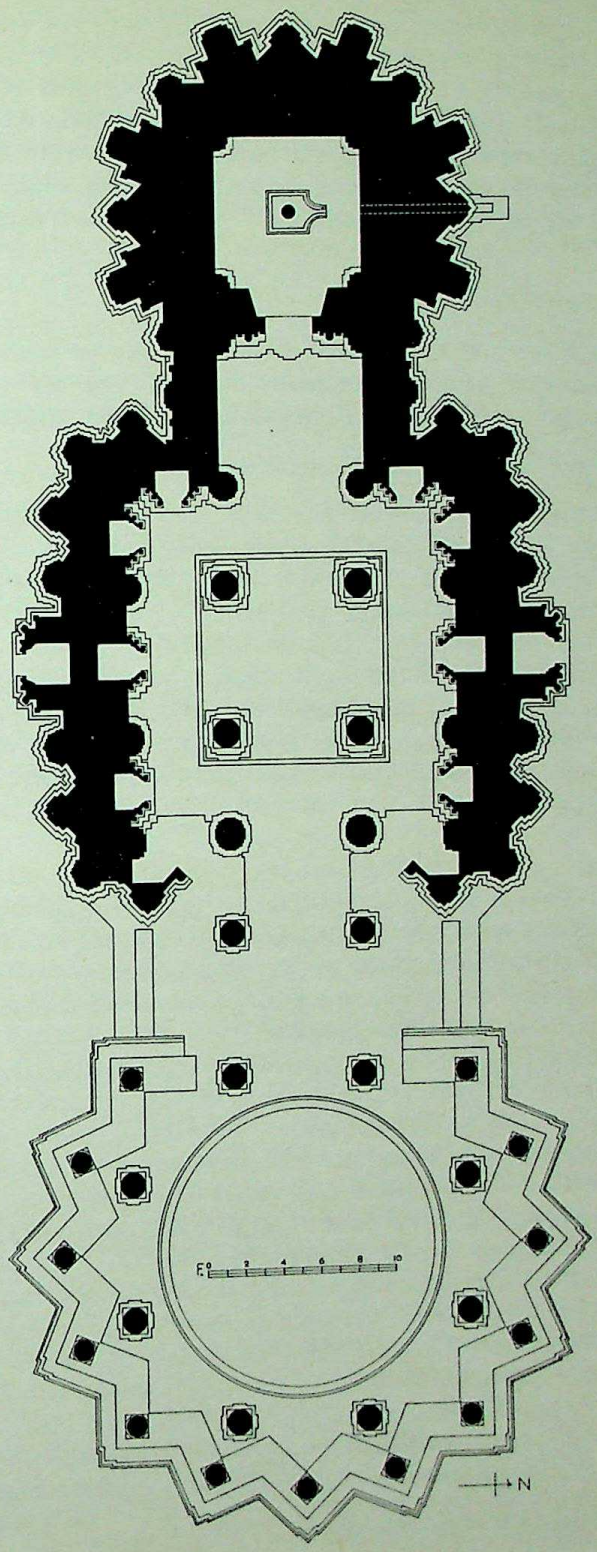

Fig. 193. Arasīkere. Īśvara temple, plan. (After Mysore Archaeological Department.)

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the east (Fig. 193). Unlike the vimāna and the closed hall, the kumbha of the vēdībandha here shows on its faces varied forms of nāsīs or ṭhakāras including a variation of the Mālavan type (Plate 1083). Its peripheral dwarf Śrīkāra pillars are unadorned but those forming an octagon within the space measuring some 25 ft. across are polished and ornate (Plate 1084). The deep concentric joist-and-rafter ceiling with a long, hanging, central lotus-cone they support is in total simulation of timber construction, its patina considerably strengthening that impression (Plate 1084). The temple has been attributed to the period of Narasiṁha II, the assumed date of founding is c. A.D. 1220.

Beḷḷūr, Mūle-Siṅgēśvara (Plate 1085)

A triple shrine with three square Phāṁsanā shrines with the usual serried wall-shafts. The four carved Śrīkāra pillars and the nine decorated ceilings are of the 13th century class. Inside the shrines were Gōpāla (S), Śiva-liṅga (W), and Lakṣmī-Nārāyaṇa (N).

Narasīpura, Yōga-Narasiṁha temple (Plates 1086-1092)

The temple stands on a high mound and faces east. It is a double shrine, the east-facing main shrine for Yōga-Narasiṁha and the north-facing shrine, attached to the south bhadra of the gūḍhamaṇḍapa (but now with no image within), which has an entrance along with the usual mukhacatuṣkī-porch. (ARMAD, 1947-1956, Plate XIX). The vimāna-walls (Plate 1086) display forms of Viṣṇu in the turreted niches at the karṇas, subhadras, and also at the lower section of the kapilī's finely chiselled wall-pilasters. The pair of upabhadras at each direction has cāmarā-nāyikās (Plate 1087) and at least two figures of gandharvas playing mṛdaṅga or mardala-drum (Plate 1088). The recesses between the rathas have the usual kūṭastambhas with tōraṇa-surrounds of good quality (Plate 1086), though at some spots (on the south and north walls) they have not been wrought.

The exterior of the closed hall as well as the wall of the dilapidated bhadra-prāsāda at the south show a different, and inferior, pattern of decoration. The niches here have no images but generally lozenges of different sort and the kūṭastambhas, indeed smaller and not so fine as those on the vimāna, are, moreover, devoid of the tōraṇa-surround. A few of the surviving niches of the south shrine, however, show well-crafted inset lozenges and a vallī-khaṇḍa (Plates 1089, 1090).

The mukhacatuṣkī has a shapely pair of Śrīkāra pillars. The large lantern ceiling above has been fully carved, the first two stages with creepers and grāsamukha motifs, the central-most square has small eight panels showing Dikpālas, the middle larger square displays Ugra-Nṛsiṁha: all boxes are encompassed by series of knobs (Plate 1091). Inside the hall are Śrīkāra pillars of ordinary workmanship. The ceilings are largely lantern, some showing varied designs, one is having a vivid-looking padma, the other with a central, flat, pointed-star configuration displaying Ugra-Nṛsiṁha; a third, too, shows the same motif at the centre with forms of Viṣṇu around in boxes. The antarāla of the main shrine has lateral screens. The garbhagṛha enshrines an impressive image of Yōga-Nṛsiṁha (ARMAD, 1947-1956, Plate XXI). The śākhās of the cella of the southern shrine show attractive carving of creepers, ratnas, etc. in low relief, the slender stambhaśākhā, too, has been elaborately (and beautifully) moulded (Plate 1092). A donative grant of A.D. 1282 fixes its upper limit of construction. Stylistically, it may have been built some time in the first half of the 13th century.

Cannarāyapaṭṭaṇa, Cennakēśava (Plates 1093, 1094)

The temple's tritala vimāna has one of the standard types of mass-differentiation:

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dvi-aṅga for the vimāna (Plate 1093) and tri-aṅga for the gūḍhamaṇḍapa (Plate 1094) along with the customary wall-shafts, but no carving of any sort. The gūḍhamaṇḍapa has a wider bhadra having three pairs of upabhadras and a wall-pilaster at the pratiratha (Plate 1094). The temple thus looks like the Diṇḍagūru temples. The entry to the hall was through a mukhacatuṣkī now partially engulfed in a later extension. The upper floors of the vimāna have been left undecorated. The temple's simplicity is not without attractiveness.

Inside are the Śrīkāra pillars and the usual ceilings, the concentric ceiling above the nave shows rafter construction; a conch-shaped cone hang from the centre. The temple may stylistically be dated to *c.* early 13th century.

Santēbāccahaḷḷi (Santē Bācahaḷḷi), Mahāliṅgēśvara (Fig. 194; Plates 1095, 1096)

The tritala vimāna (Fig. 194; Plate 1095) has in its adhiṣṭhāna a carved kapōtapālī and the prati-kaṇṭha section has some ornamentation. The karṇas and the bhadra (with its usual sub-divisions) are as usual defined by slender shafts and recesses. The bhadraśālās of the hāras have been fully carved, but the kūṭas have been left plain. The Brahmacchanda śikhara is now without the stūpī. The praṇāla inserted in the base at the north is, exceptionally in the Hoysaḷa context, of the siṁhamukha type, though the makara motif does figure on the profiles. The closed hall has lost much of its outer shell as well as its porch at the east. Inside are four customary Śrīkāra columns, the dēvakulikā-khattakas (that at the southern bhadras now damaged, dislodged, and exposed to elements), and the ceilings with good designs, most of which, however, have sustained either a loss of the central pendent or some other damage. The antarāla-doorway has a fine lateral Kuñjarākṣa type of jālas and door-guardians (Plate 1096). The flanking wall-pilasters are unusually of the 32-pointed star type with a figure each of dancing damsel carved at the jaṅghā part (Plate 1096). The temple stylistically may date from *c.* early 13th century.

Dēvanūr, Siddhēśvara (not illustrated)

A plain cubical cella with Phaṁsanā and an equally plain larger cubical closed hall form the temple. Inside the hall are four Śrīkāra pillars and also the fluted pillars. Here are seen the images of Viṣṇu, Āditya, Bhairava, Caṇḍikā and Gaṇapati. An inscription inside calls the village as Lakṣmīpura. The temple may date from early 13th century.

Gōvindanahaḷḷi, Pañcaliṅgēśvara (Fig. 195; Plates 1097-1104)

The east-facing temple is composed of more or less five identical shrines in a straight row leaving some intervening space that is spanned by the rear walling of a very long oblong hall (Fig. 195; Plate 1097). The liṅgas they enshrine are said to have been named after Sadyōjāta, Vāmadēva, Tatpuruṣa, Aghōra, and Īśāna, the five faces of Śiva. However, the fifth (northern-most) shrine had been added a little later, thereby introducing asymmetry in the plan. The temple's base calls for no comments. The pattern of the straight walls of the vimānas showing niches with elongated Vēśara-kūṭas differ in small details; and the niches carry brahminical deities, with a strong emphasis on Śaivaite icons (Plates 1098-1100). The superstructures seem to have been rebuilt at some late date. The back wall of the hall connecting the shrines (Plate 1097) have in their middle part the dēvakulikā-formed khattakas, each of a different design, a feature rarely met with at the wall-exterior. The broad southern aspect of the hall, with its array of kūṭa topped niches and kūṭastambhas, despite the flatness of the wall, presents an arresting sight (Plate 1101). In the central part of the wall is again a dēvakulikā-khattaka (Plate 1101). The two porched entrances at the east façade of the hall (Plate

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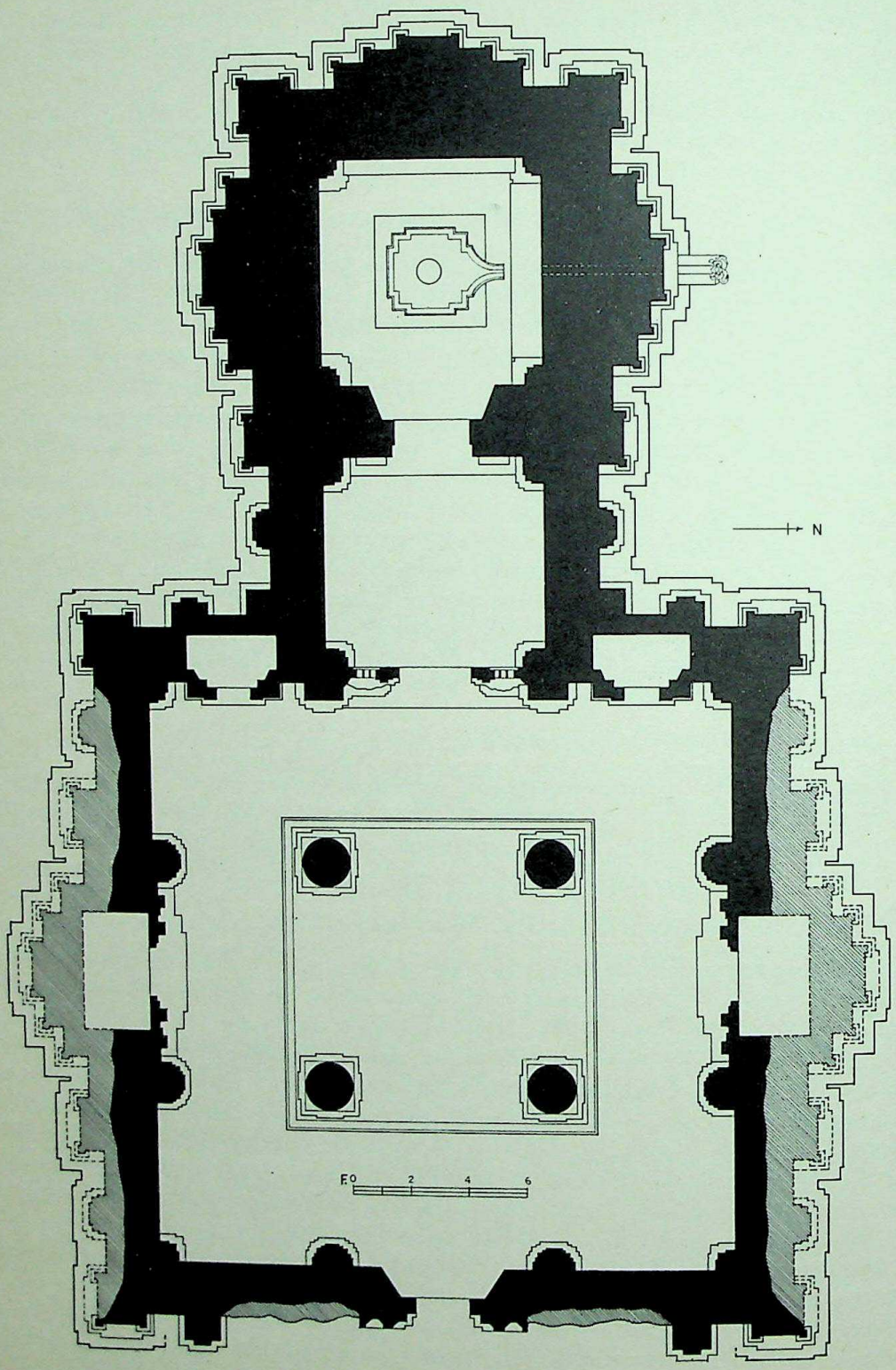

Fig. 194. Santēbāccahaḷḷi. Mahāliṅgēśvara temple, plan.

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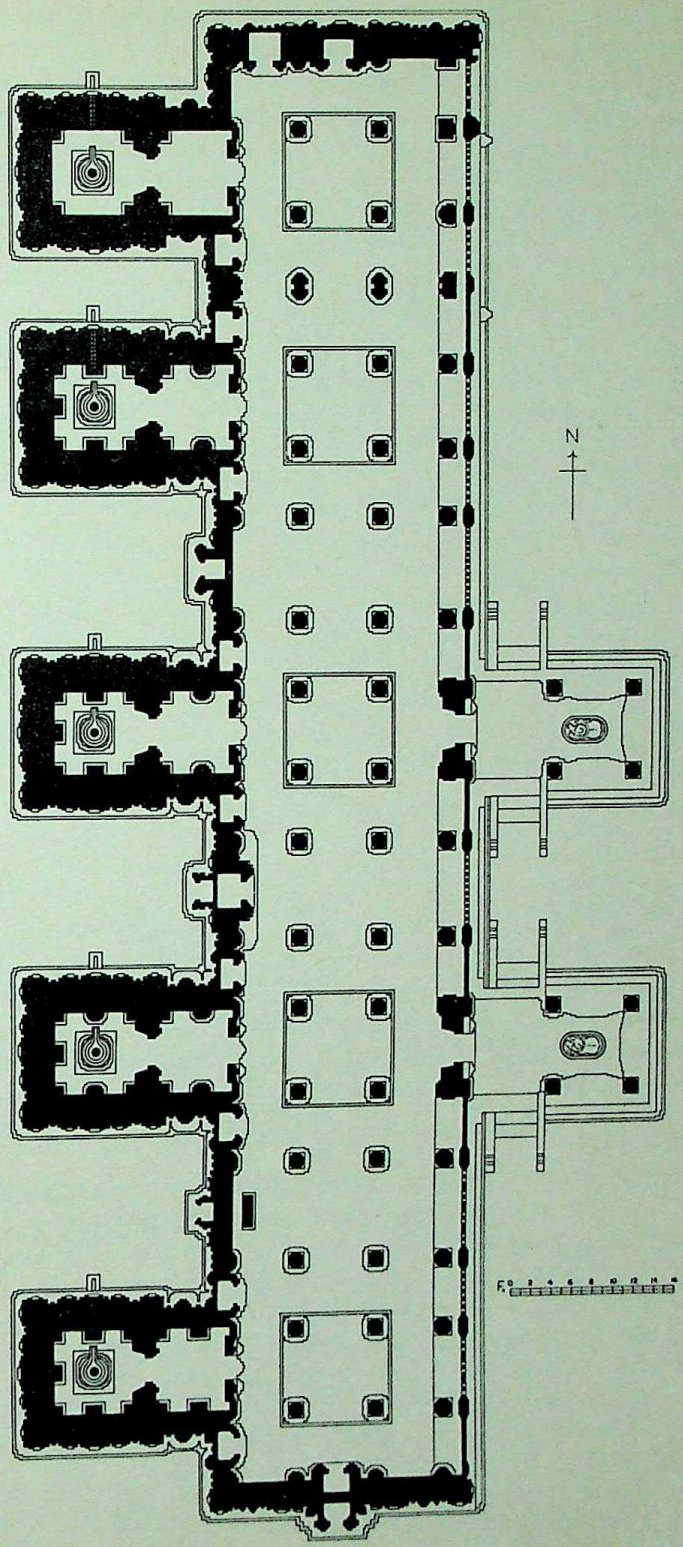

Fig. 195. Gōvindanahaḷḷi. Pañcaliṅgēśvara temple, plan. (After Mysore Archaeological Department.)

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1102) are guarded by large Śaivaite door-guardians flanked by Vardhamāna pilasters (Plate 1103). They had been sculpted by Mallitamma who had also worked at Nuggēhaḷḷi and at Sōmanāthapura, the two temples built in Trend "B". Inside the hall are largely plain cylindrical columns (Plate 1104). Here, besides the Nandis, more than one image of Caṇḍī, Vināyaka, and Bhairava occur. Also are Śāradā, Sūrya, Viṣṇu, and a slab bearing Sapta-Mātṛkās. There is no direct information on the founder of the building and its date. It may date from the middle part of the 13th century.

Aghalaya, Mallēśvara (Plate 1105)

If the builder and the foundational date of this temple are unknown, the architect who designed this temple, and possibly the guild of craftsmen who worked on it, seem to be the same as, or closely related to the one who built the Gōvindanahaḷḷi temple. It has three square sancta placed in a row with intervals between; they share a hall, some 100 ft. long and 25 ft. wide, with a four-pillared porch attached at the east co-axially with the central shrine (ARMAD, 1929, Plate V, 1). (The temple on the whole is slightly smaller than the Gōvindanahaḷḷi building.) The treatment of the three vimānas (Plate 1105) is strikingly similar to that of the Gōvindanahaḷḷi temple; this is also true of the northern and southern walls of the hall. The fronton of the hall has dwarf cylindrical pillars; but these are hidden behind the screened walling. The 20 free-standing columns inside are all uniformly plain cylindrical on a square base. The doorframes are uninteresting. The dēvakulikā-like khattaka-niches on the west and other walls contain the usual brahminical deities — Āditya, Sapta-Mātṛkās, Gaṇēśa, Caṇḍī, Saṇmukha, Kēśava, also intertwined Nāgas, one other Nāga figure, etc.; some of these also have been repeated. The temple may date from the fifties of the 13th century.

Sōmanāthapura, Pañcaliṅgēśvara (Plate 1106)

The temple resembles in plan the Pañcaliṅgēśvara temple at Gōvindanahaḷḷi. But only three central vimānas survive and these, too, have been damaged at their fronts. They are identical in plan and elevation, being square with walls having serried shafts and a medial divider-cornice. The temples' exterior, just as the cylindrical pillars of the oblong and damaged hall in front, virtually carry no ornamental carving. The temple was founded by Daṇḍanāyaka Sōmanātha in this agrahāra village established by him, that seemingly was a little before A.D. 1267 when he built there the great masterpiece of architecture, the Kēśava temple, to be discussed under Trend "B" group.

Nuggēhaḷḷi (Nuggihaḷḷi), Sadāśiva temple (Fig. 196; Plates 1107, 1108)

This remarkable temple has a vimāna on a stellate plan: also, each individual pallavī between the bhadras, too, follows an octagonal star configuration. The jagatī-platform of the vimāna portion, correspondingly follows the same plan (Fig. 196). The gūḍhamaṇḍapa, however, is square with orthogonal ratha-proliferations. The vimāna-base seems much too expanding. The wall avoids ornament. For effect it relies on the assemblage of star-shaped rathas, each fashioned as a stellate well-chiselled wall-pilaster and the quarter pilasters which occur between them (Plate 1107). The triumph of pure, simple looking, but highly sophisticated rotating shapes is clearly visible since it creates a till-then-unknown aesthetic whose seeds were there in a few cases in the Cālukyan architecture; but the experiment had never been carried this far, exploiting as it did the potential of the idea so exhaustively and so successfully. The eave-cornice, too, is in tune with the symphony of the geometric configuration of the base and the wall. The weakness, however, is manifest in the manipulation of its tritala quasi-Bhūmija superstructure (Plate 1108). While the Bhūmija form was inevitable for

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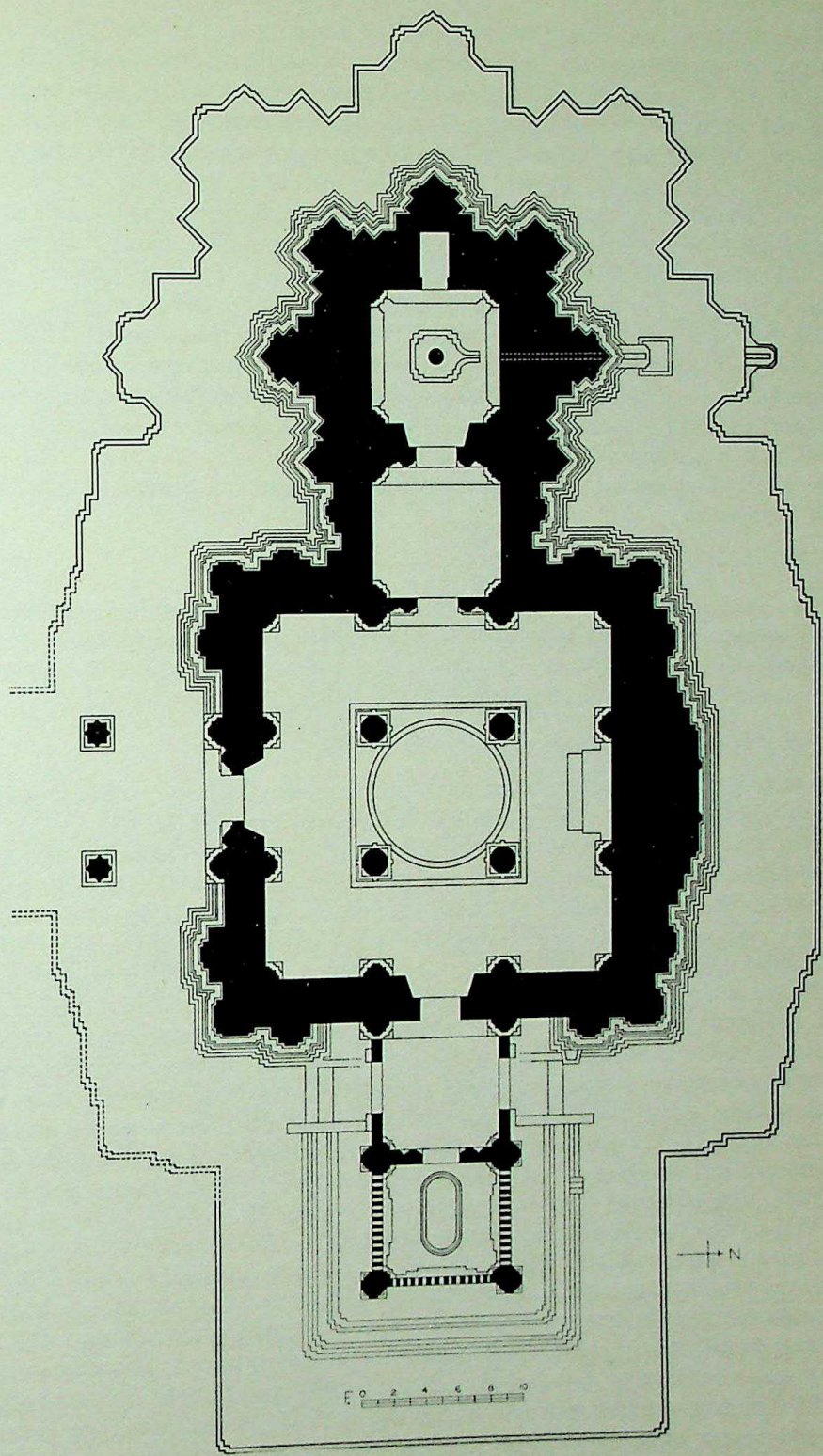

Fig. 196. Nuggēhaḷḷi (Nuggihaḷḷi). Sadāśiva temple, plan. (After Mysore Archaeological Department.)

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this design, it looks stunted in relation to the diameter of the vimāna. Either one additional floor, or better still taller kūṭastambhas would have corrected this flaw. The sides of the vertical series of the Phaṁsa-kūṭas in the superstructure have been sealed by latā-strips showing creeper designs. The vēdī-plank above supports Nandis at the four corners. The āmalaka-like compressed śikhara has bhadra-pallavīs. The kalaśa is not original.

The hall's north wall has wide bhadra, the ends of its subhadra as well as of the three upabhadras have been treated like quarter pilasters. At the centre of the subhadra face is a turreted niche carrying an image. The karṇa, too, has a wall-pilaster and the pratiratha's wall-pilaster has as its lateral extensions the quarter pilasters.

At the east is a shrine for Nandi; hence the main entry was through the southern porch of the gūḍhamaṇḍapa partly included within a later structure. Inside the hall are the ordinary-looking Śrīkāra pillars, the usual ceilings and wall-niches, the decorated ceilings, and the divinity images such as Sūrya, Kēśava, Kumāra, Caṇḍikā, Vināyaka, also Vīrabhadra and Sapta-Mātṛkās.

The temple had been built by Bomaṇṇa Daṇḍanāyaka, a general of the Hoysaḷa monarch Sōmēśvara, in A.D. 1249.

Hūlikal, Mallēśvara temple (Plate 1109)

The ruined and partly buried little shrine of Mallēśvara has dvitala vimāna with karṇas showing rosettes, subhadra-face and the salilāntaras showing lotuses. Also the kapilī recesses flanking the wall-pilaster display rosettes. The superstructure and the śukanāsa are uncarved. The interior is not interesting.

Mosaḷe, Nāgēśvara and Cennakēśava (Plates 1110-1119)

From the presence of these two almost identical temples (excepting for their associated deities and a few ancillary details), it may be inferred that the builder may be some high official who may have either established, or turned the existing settlement into an agrahāra village. However, the inscriptional slabs are missing; and hence the name of the builder and the date of founding are not known, though the temples may have been built in or before 1250 as judged from the style of the decoration including the typology of ceilings.

Both buildings have been richly ornamented. They have tritala vimānas (Plate 1110), unadorned Kapōtabandha bases, niches at subhadras, karṇas, and bhadras with inset divinity and related figures including also at the kūṭastambhas (as at Kōravaṅgaḷa and Jinanāthapura) and a large variety of attractive Vēsara and Bhūmija kūṭas above the niches (Plates 1110-1112). The double pairs of upabhadras showing climbers above the figures (Plate 1112) again are reminiscent of the aforenoted temples (also Amṛtapura). The talas of the superstructures have been richly carved in the period style (Plate 1111), that includes the handsomely shaped and decorated kalaśa-finial. The fronton of the śukanāsa (Plate 1113) shows dancing Śiva for Nāgēśvara but damaged at that part for the Viṣṇu temple. The walls of the gūḍhamaṇḍapa, as usual, follow the pattern of the vimāna but with four pairs of upabhadras and they have larger khattakas with impressive tiered kūṭas (Plate 1114). The decorated mukhacatuṣkī show the familiar ornate members with the difference that the Śiva temple had a large figure-paneled kaṇṭha instead of the carved vēdikā of the Viṣṇu temple (Plate 1115). The pillars of the porches as well as those within the halls are all ossified inornate Śrīkāra. (Among the timber class of ceilings, the three finest have been illustrated on Plates 1116-1118). Indeed the builder here, as at the Amṛtapura hall, had engaged master craftsmen who specialized in working out beautifully patterned ceilings, the ana-

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logues of which are encountered in several temples of the 13th century. The nave ceiling (Plate 1119), however, is after the kōla type reminiscent of some of the Cālukya hall ceilings. The interior wall-khattakas have been gorgeously embellished and contain deities peculiar to each pantheon concerned.

Bhadrāvatī, Lakṣmī-Narasiṁha temple (Fig. 197; Plates 1120-1122)

There is no foundation inscription available for this trikūṭa temple (Plate 1120), but it may stylistically be dated to c. mid-13th century A.D. The jagatī follows the vimāna's divisional facets as well as the basic configuration of the rathas of the temple it supports (Plate 1121). The west shrine containing Lakṣmī-Nṛsiṁha as the cult image

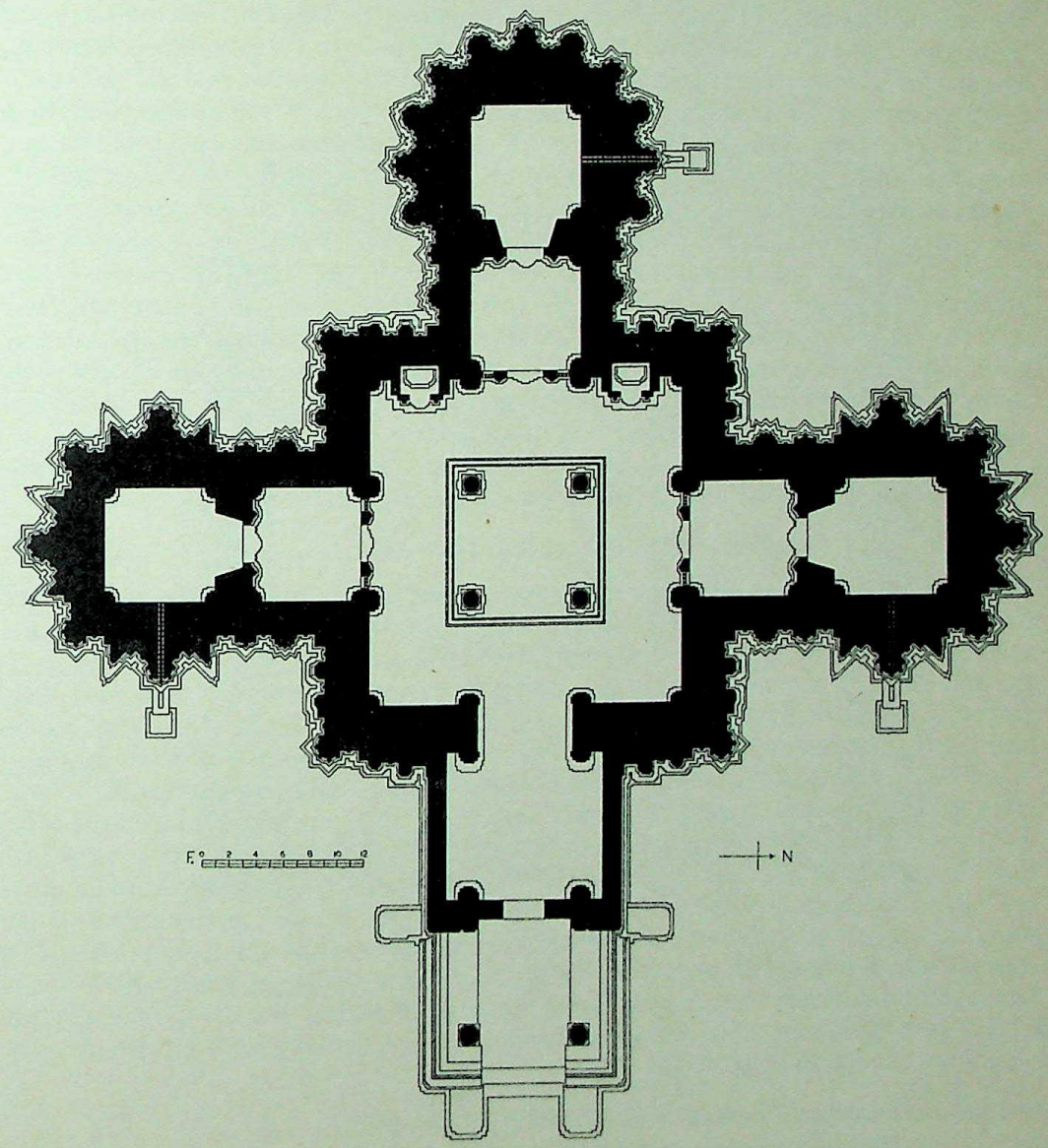

Fig. 197. Bhadrāvatī. Lakṣmī-Narasiṁha temple, plan. (After Mysore Archaeological Department.)

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has bhadras and karṇas based on a pallavī cast in the shape of 8-pointed star (Fig. 197) beautifully reflected in the jagatī as well (Plates 1121, 1122); the pratirathas there are bifacial squares but angled along a rotational curve. The southern shrine enshrining a youthful Vēṇugōpāla and the northern shrine sheltering Viṣṇu-Puruṣōttama have been similarly planned but the pratirathas there have normal pointed pallavīs (Fig. 197). The gūḍhamaṇḍapa, too, has the karṇas treated as the karṇas of the three vimānas (Fig. 197). The walls of the three vimānas above the uncarved Kapōtabandha adhiṣṭhāna have been divided into two registers by the mediation of a prominent chādya-cornice. Except in case of the southern vimāna, the lower register shows carved images, the upper register, in each case, has a series of stambhikās (some having highly cut up surfaces) bearing tapering kūṭas between the shafts of the star-points' vacant surfaces; those at the pratirathas show star-shaped half pilasters. In the salilāntaras occur turrets of elongated Phāṁsanā of varied shapes and specifications. The southern vimāna at its south aspect shows models of full shrines in the salilāntaras flanking the pratirathas. The images on the west vimāna follows the Vaiṣṇava pantheon but also includes dancing Gaṇapati, Caṇḍikā, the standing as well as the dancing form of Sarasvatī, Rati and Kāmadēva, Sūrya (sculptured by Māba), Harihara, Dakṣiṇāmūrti, and a few figures of apsarases and gandharvas. The south vimāna has dancing Durgā, Dakṣiṇāmūrti, Naṭēśa bearing khaṭvāṅga, then Sūrya, Rati-Manmatha, Bhairava, also an apsaras figure and perhaps the effigy of the builder besides a large number of Vaiṣṇava images. The south vimāna has only bosses meant for the figural carving. The south vimāna still preserves three out of the original four (or five ?) talas. The other two have only two talas left. Since the configuration of the basal plan has to be echoed in the delineation of the superstructure, the problem of maintaining clarity of masses at the hāra of each storey in such cases (where basal plans possess complexities) may not have been easy of solution, the Bhadrāvatī temple being no exception.

The eastern porch may originally have been of two catuṣkīs. The ceilings inside are all hackneyed lantern with lotus on the staggered stages' profiles.

Rāmanāthapura, Rāmēśvara temple (Fig. 198; Plate 1123)

The tritala vimāna has almost the same plan as that of the sancta of the Bhadrāvatī temple though without their two jaṅghās and the accompanying figural decoration. The square gūḍhamaṇḍapa has straight walls and serried shafts. The entrance-porch at the east has been absorbed in later extensions (not shown in the plan; Fig. 198). The vimāna's elevation fails to match the magnificence of the basal plan. The walls, together with the adhiṣṭhāna, look stunted compared to the heavy storied superstructure. The versatility of the stellate pallavīs at the bhadras and karṇas, while somehow managed in a controlled manner for the elevation of the lower structure, has turned into clumsiness in the manipulation of the corresponding divisions in the superstructure. The pillars in the hall are Śrīkāra, the pilasters are as usual Vardhamāna. The ceilings in the hall are uniformly of lantern type with lotuses on the soffits of its staggered stages. Those of the antarāla and the garbhagṛha are also lantern but octagonal in contour with the nine grid section in the depressed part, the boxes filled with lotuses. The antarāla-doorway has makara-tōraṇa above; it shows Naṭēśa in the central loop. The temple may have been founded contemporaneously with the Bhadrāvatī temple and hence in c. 1250.

Muḷḷūru, Lakṣmīkānta temple (Fig. 199; Plates 1124, 1125)

The temple standing on a high ground within the site of an ancient fort has lost its original hall as well as the vimāna's superstructure. The vimāna is based on a straight

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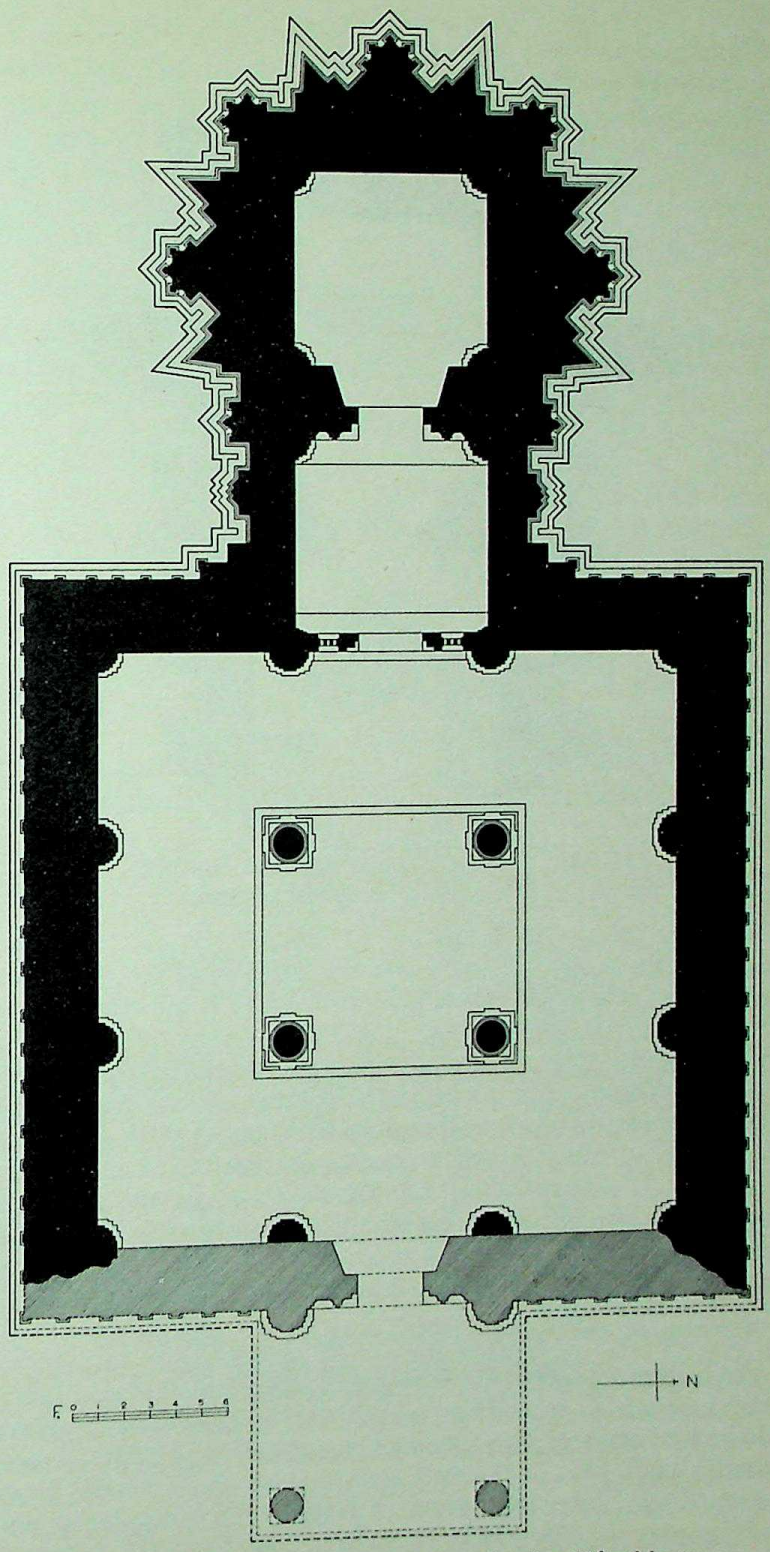

Fig. 198. Rāmanāthapura. Rāmēśvara temple, plan. (After Mysore Archaeological Department.)

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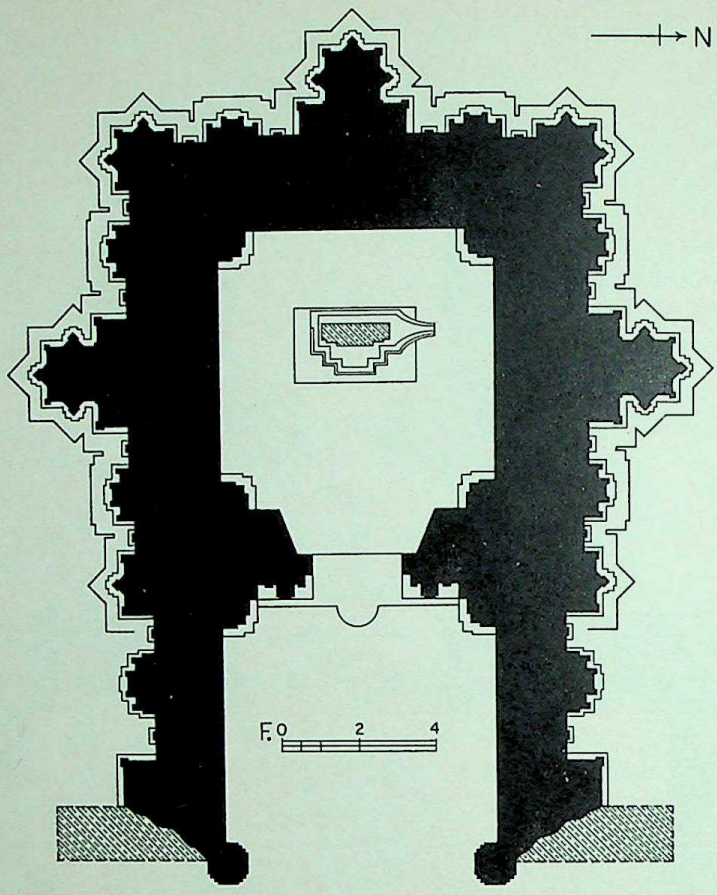

Fig. 199. Muḷḷūru. Lakṣmīkānta temple, plan. (After Mysore Archaeological Department.)

orthogonal plan but with karṇas shown as pallavīs based on an 8-pointed star. So is the case of the bhadras where, however, the pallavīs are larger and they considerably project forward (Fig. 199; Plates 1124, 1125). The presence of these interesting elements in plan and elevation relate the building to the Bhadrāvatī temple. The wall above the adhiṣṭhāna is divided into registers by a medial chādya-cornice (Plate 1125). The images on the talajaṅghā are preponderantly Vaiṣṇava with a sprinkling of a few other divinity figures such as Sūrya, Dakṣiṇāmūrti, Brahmā, and Rati and Kandarpa. The ūrdhvajaṅghā is relatively tall and shows niches at the pratirathas and the kūṭastambhas in the salilāntaras, but nothing at the karṇas or bhadras except wall-shafts (Plates 1124, 1125). The thick coat of limewash of the vimāna spoils the elevation's effect. The temple may date from the middle of the 13th century.

Kembāḷu, Narasiṁhasvāmi temple (Plate 1126)

Śrīkaraṇa Viśvanātha got as gift the village of Kembāḷu from Narasiṁha II, which, at the monarch's instance, he turned into an agrahāra, renamed it as Vīra-Narasiṁhapura, and built there the temple of Vīra-Lakṣmī-Narasiṁha in A.D. 1229. The square vimāna with wall-shafts has niches at the theoretical karṇas and subhadra faces. The outer shell of the gūḍhamaṇḍapa wall has buckled and partly collapsed at the south side. The superstructure is of brick and of much later date. The hall's interior shows plain Śrīkāra pillars with moulded and ringed profile. Inside the cella is an impressive image of Yōga-Nṛsiṁha. The temple may date from c. mid-13th century A.D.

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Āsandi, Caṇḍikēśvara (Plates 1127, 1128)

This temple may be noticed only for its interior showing the late version of the Śrīkāra pillars with flatish mouldings and almost straight-profiled and uncarved bell-members. At places, however, the ornamented designs intended to be carved have been just sketched out (Plate 1127) as at the site's Vīrabhadra temple (Plate 1128). The date of building may be *c.* mid 13th century. (The crude hall in the neighbourhood has archaic pillars of the Gaṅga-Noḷamba type.)

Seṭṭikere, Yōga-Mādhava (Fig. 200; Plates 1129-1134)

Although built as late as 1261, it has one of the noblest exteriors among those temples of Karnataka which had relied for effects on sophisticated simplicity and perfect

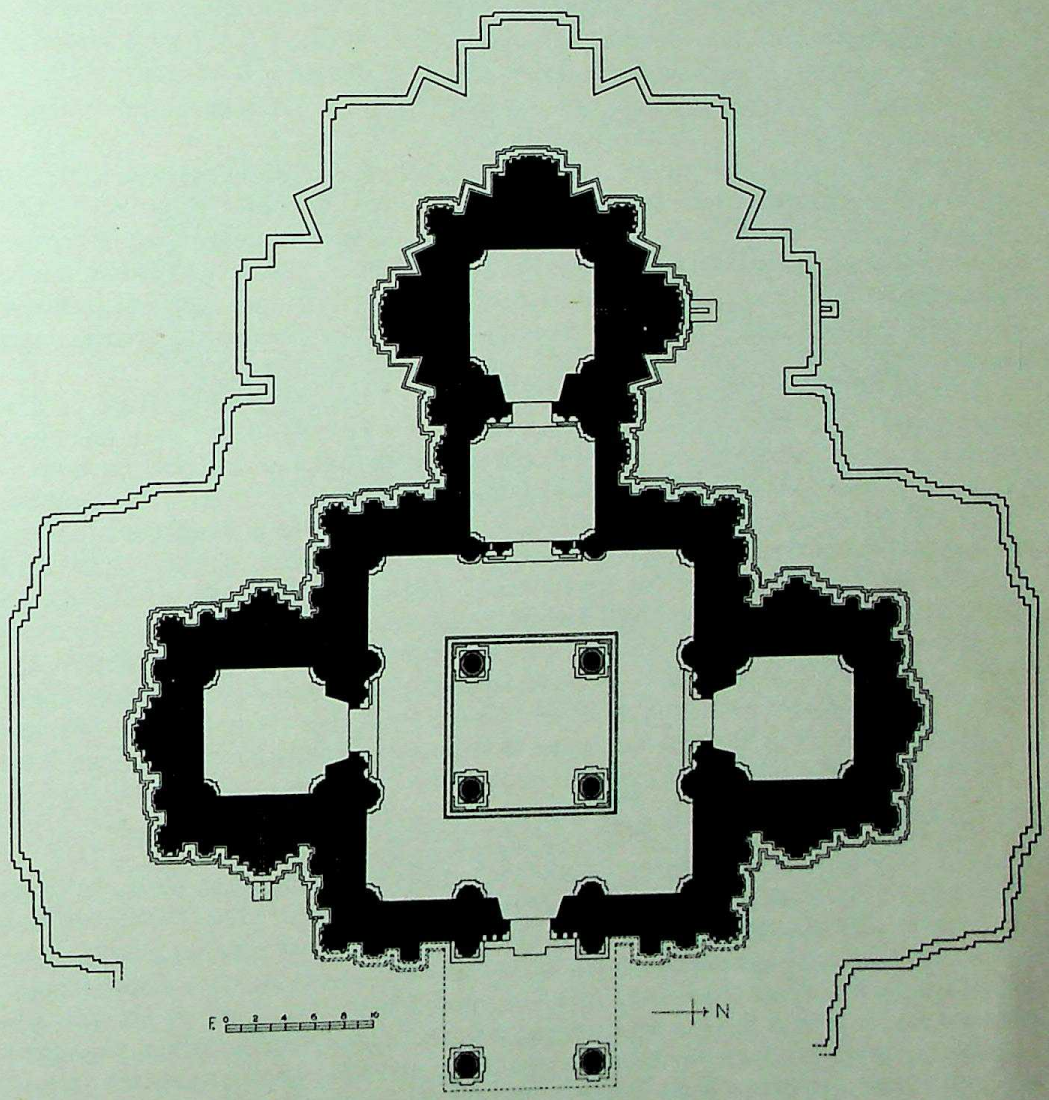

Fig. 200. Seṭṭikere. Yōga-Mādhava temple, plan.
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proportions of compositional elements as well as their sensitively worked out interrelationships in organization, and, above all, the cleanest masonry manipulation. The trikūṭa temple (Fig. 200) with a catuṣtala main vimāna (Plates 1129, 1130) and the muṇḍamāla side-shrines with a common closed hall stands on a low jagatī-platform, some 3 ft. high. Narrow karṇa, likewise a narrow pratiratha laid out in a bifacial pallavī form and occupied by a very neat pilaster turned angle-wise (Plate 1131), the bhadra with only a single pair of upabhadras but the subhadra with two pairs of wall-shafts — the inner slightly and subtly drawn forward — and the application of narrow sham-niches with tapering turrets is all that the vimāna-walls show above the adhiṣṭhāna by way of its decorative treatment (Plates 1130, 1131). The superstructure without the usual ornamental clothing still looks effective thanks to the well-cut and neatly piled mouldings of kūṭas and śālās at each tala-level which create a vibrant tridimensionality. The only deficiency is its little but discernible stuntedness. The Hoysaḷa artists who were masters in the tritala manipulation, faltered in the catuṣtala, because what was needed there was a little more obtuse angle for the batter as had been adopted by the Cālukyan artists. Also, the kūṭas featured upon the pointed pallavī-element reduce lateral expanse which weakens the volumetric force of the superincumbent components in the upper talas for that division through out.

The kapilī, available only for the main vimāna, has a wide wall-pilaster and narrow clean salilāntara-depressions (Plate 1132). Nowhere are seen the usual kūṭa-stambhas in any of the recesses. The gūḍhamaṇḍapa walls have narrow wall-pilasters at the pratirathas, the pattern extended to the lateral shrines (Plate 1132) which, due to their highly articulate masses and the extreme clarity and chaste plainness of surfaces, generate plenitude and singularity through economy of decorative architectural elements.

If the exterior of this triple temple is a glory, the interior, by contrast, is disappointment. The most ordinary-looking Śrīkāra pillars, some flat and the other shallow lantern ceilings of no aesthetic consequence, and the commonplace wall-pilasters, dampens the spirits. The pair of highly cut up wall-pilasters flanking the antarāla of the main vimāna are, of course, resonant; and the stambhaśākhā as well as the daṇḍaśākhā of the main vimāna's door (Plate 1133) together with the ratnaśākhā and vallī-śākhā of the side-shrines, are not without charm (Plate 1134); but the overall atmosphere is one of drab emptiness. To be fair to the designing architect, the means at his command may have been limited, perhaps conditioned by the potential of the purse of the builder. The south bhadra-prāsāda enshrines Vēṇugōpāla, the west main shrine Yōga-Mādhava (9 ft. high), and the north bhadra-prāsāda shelters Lakṣmī-Nārāyaṇa. At the walls are kept the images of Gaṇēśa and Caṇḍī. The temple had been built by Gōpāla Daṇāyaka who also had established this village as agrahāra.

Beḷḷūr, Mādhavarāya temple (Fig. 201; Plates 1135-1138)

The plan (Fig. 201) and the general form of the temple somewhat resemble those of the Seṭṭikere temple. A jagatī supporting a catuṣtala vimāna (Plates 1135, 1136) with two lateral muṇḍamāla shrines sharing a closed hall, the absence of figural carving on the walls, and the superstructure without the ornamental enrichment are features common to both buildings. However, in elevational details, there are apparent some differences. The karṇa here is ungainsomely narrow, the pratiratha-pallavī is marked by a slender wall-shaft at the corner-edge, and the bhadras' subhadra-faces are defined by double wall-shafts and has a single pair of upabhadras (Plate 1135). The subhadra has a niche with the normal size turret: the kūṭas of the extremely narrow sham-niches at the karṇas and those of the kūṭastambhas of the no less narrow salilāntaras between

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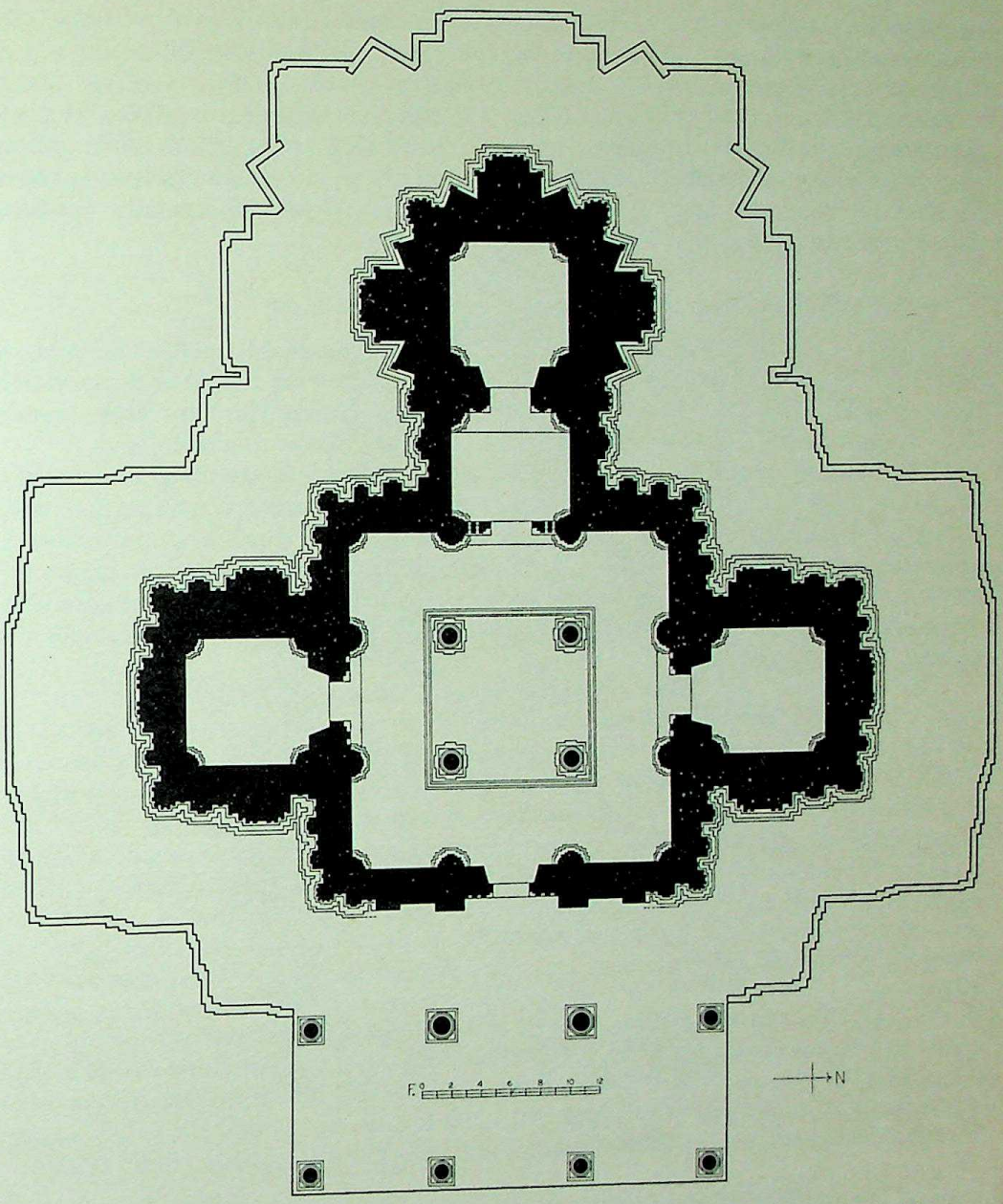

Fig. 201. Beḷḷūr. Mādhavarāya temple, plan. (After Mysore Archaeological Department.)

the pratirathas and the karṇas, as a result, considerably taper (Plate 1135). The kapilī has a somewhat wider wall-pilaster but very narrow flanking recesses containing an extremely thin and tapering, almost pencil-like, kūṭastambhas (Plate 1135). The bhadraprāsādas omit pallavī, replaced as it was by a pratiratha with wall-pilaster (Plate 1137), the disposition of other elements are like those at the vimāna-walls. The gūḍhamaṇḍapa's forewall section has an unusual elevational pattern, of two juxtaposed wall-pilasters, then two wall-shafts, and the spaces between them contain thin kūṭastambhas (Plate 1138). To the closed hall has been bonded a mukhaśālā as

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ṣaṭcatuṣkya, narthex of six quadrants reminiscent of the similar structures noticeable at some western Indian Jaina temples, as at Dilwara (Mt. Ābū, Vimala-vasahī, c. late 11th cent. A.D.), Kumbhāriā (Pārśvanātha: 1100), Tāraṅgā (Ajitanātha, 1166), etc. Inside the closed hall stand the mirthless Śrīkāra columns, the lantern ceilings here, as at the ṣaṭcatuṣkya, are likewise uninteresting. In the three shrines are enshrined in order a slim boyish-looking Gōpāla (S), Mādhava (W), and Janārdana (N). The temple had been founded in 1282, or 21 years after the Seṭṭikere temple. Beḷḷūr, incidentally, has been called in the inscriptions as Udbhava-Narasiṁhapura.

Turuvēkere, Cennakēśava temple (Fig. 202; Plates 1139, 1140)

Turuvēkere was founded as an agrahāra village in about the middle of the 13th century under the name of Sarvajña-Śrī-Vijaya-Nārasiṁhapura after the Hoysaḷa monarch Narasiṁha III (1254-1291) by his general Sōvaṇṇa-daṇṇāyaka. The Turuvēkere temple was probably built by him at the same time when the village was established.

The building stands on a wide jagatī which on plan follows the contour of the whole temple (Fig. 202). The temple consists of a tri-aṅga vimāna, square on plan with karṇa, short pallavī as pratiratha, and bhadra (Plate 1139). A kapilī, which contains in its bosom a square antarāla, follows suit. The gūḍhamaṇḍapa is squarish but, on the outside, it is caturaṅga on plan having karṇa, pratikarṇa, pratiratha, and bhadra with three sets of upabhadra-proliferations (Fig. 202; Plate 1140). The entrance to the hall is through a mukhacatuṣkī.

The moulded adhiṣṭhāna is of the usual undecorated Hoysaḷa type. But the treatment of the highly effective wall calls for attention. The aṅgas here are defined as well as relieved by the customary slender pilasters with plain wall surfaces between, which in case of the bhadras and karṇas of the vimāna are relieved by sham-niches crowned with kūṭas. In the centre of these niches are seen beautifully carved full blown single lotuses (in case of the bhadra-niches) and ratna-lozenge in case of karṇa-niches which are narrower than those at the bhadra (Plate 1139). The salilāntaras at the kapilī have each a pair of kūṭastambha. The wall of the hall has a pair of true wall-pilasters at the pratikarṇa and pratiratha points, and its bhadra-niche does not have the lotus decoration (Plate 1140). The rhythm of the plain surfaces and the adorer-niches and pilasters, both at the vimāna and the hall wall, is very pleasing (Plate 1140). The vimāna is crowned with a three storied superstructure composed of elements without ornamentation. The hall-top is defined by a peripheral row of highly schematized kūṭas and śālās. The interior has the usual four Śrīkāra pillars with corresponding Brahmakānta pilasters. Nine ceilings inside the hall are mostly of one variety, of lotus set inside squares and on the soffits of the diagonally placed squares.

Turuvēkere, Mūlīśaṅkarēśvara temple (Plates 1141-1143)

The second temple at the site has a plan similar to the last-noted but having an entrance on south instead of east. The adhiṣṭhāna has no vyāla-paṭṭikā and the treatment of the wall is different. Here, for the vimāna, each aṅga-mass has been shaped after a pilaster (full at the karṇa, very broad and indented at the bhadra and quarter at the pratiratha) with as fewer details as possible (Plate 1141). The wall-shafts are absent. In the case of the vimāna (Plate 1141), the bhadra and the pallavī project more prominently (Plate 1142). The vimāna's salilāntaras flanking between the karṇa and the pratirathas, and those in the salilāntaras between the triple wall-pilasters (Plate 1143), incorporated at each end of the long wall of the maṇḍapa, show kūṭastambhas. The subhadra's end-pilasters and the three pairs of the upabhadras are in shape of half

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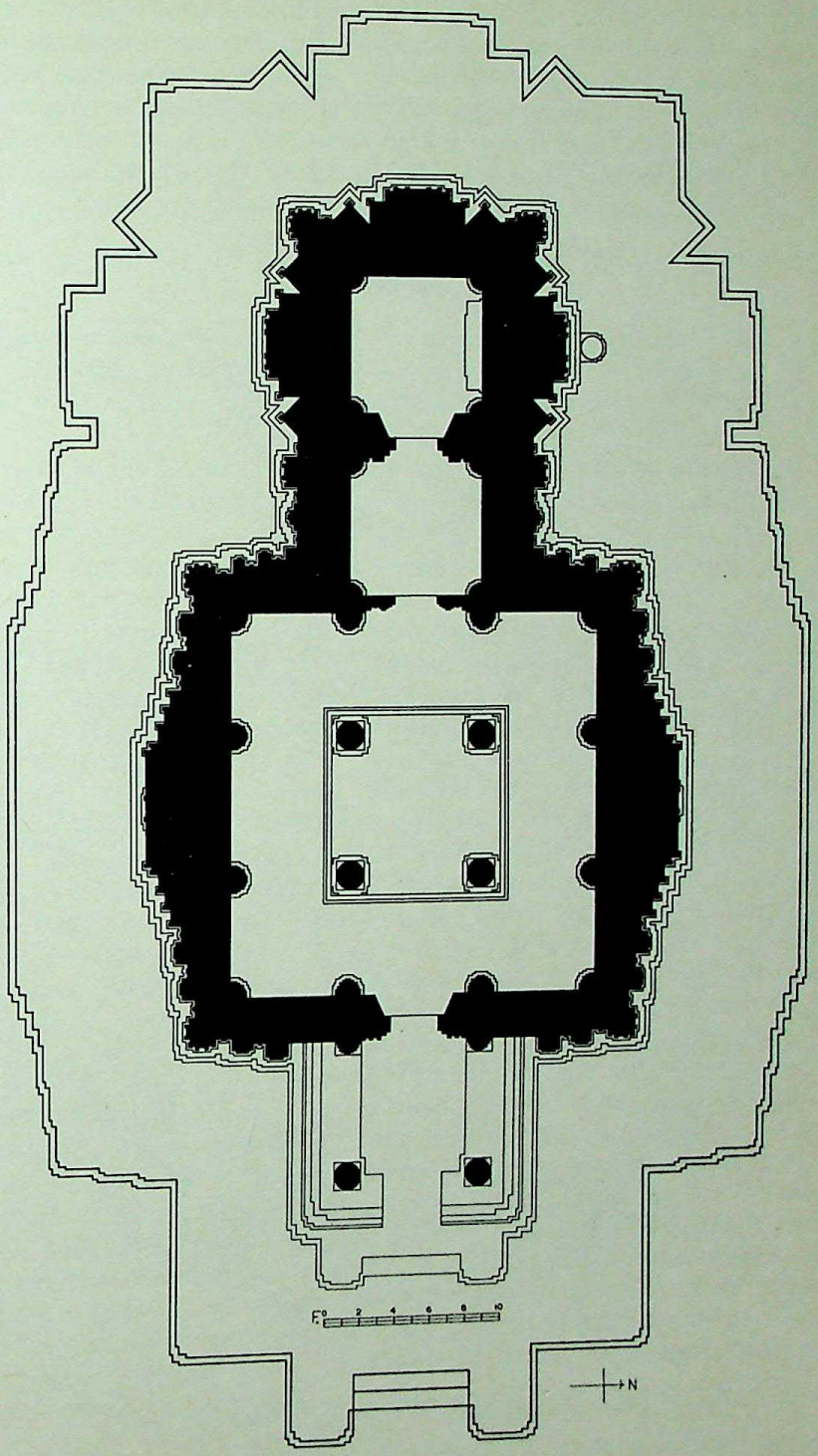

Fig. 202. Turuvēkere. Cennakēśava temple, plan. (After Mysore Archaeological Department.)

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pilasters (Plate 1143). The vimāna's broad and moulded subhadra face is cut across by a vertical bland strip relieved at the centre by a lotus flower.

The superstructure of the catuṣtala stunted vimāna is Hoysaḷian Bhūmija (Plate 1141). The kūṭas are of the Phaṁsa form with a madhyā-latā as vertical rising central strip. The plain main madhyā-latā of the vimāna is very broad at the base and rapidly tapers upwards, indeed in an unpleasant way (Plate 1141). The compressed śikhara is pseudo-āmalaka in form. The batter of the superstructure is much too inclined. The top-edge of the hall is lined by Phaṁsa-kūṭas (Plate 1143). The entrance at the south is in the form of a pillared porch. The interior is similar to the preceding temple.

Būdnūr (Būdnūru, Hosa-Būdnūr), Anantapadmanābha and Kāśīviśvēśvara (Plates 1144-1146)

The place had been turned into an agrahāra village in A.D. 1276. About a decade before that date, the two temples, of Śiva and Viṣṇu, and a tank had been built. Both temples had a jagatī-platform, now largely buried, and a surrounding prākāra-wall with a small pillared gate, the walls now ruined.

The Viṣṇu temple stands near the tank. Its catuṣtala vimāna (Plate 1144) retains much of its fabric, the closed hall's exterior is much too damaged and the mukhacatuṣkī-porch is totally gone. The pattern of the vimāna-wall is elegant and neatly executed, made up of karṇa, pratiratha with faceted Bhadraka pilaster *sans* bell-member, and bhadra with subhadra and a pair of upabhadras (Plate 1145), all elegantly slender. The wall's sophistication became manifest by a resort taken by the designer to the device of inserting an additional forward pair of wall-shafts at the karṇas and at the subhadra division and a matching 16-pointed, star-shaped pilaster at the kapilī-wall (Plate 1145). The salilāntaras have slender and tall kūṭastambhas which further enhance the subtlety of the pattern. The combination of these factors generate a delicate vibrancy of the walls. It may, however, be questioned whether the presence of a medial chādya here, which divides the wall into two jaṅghās, and thus offering an illusive view of the upper register having turreted niches (Plate 1145), was really needed. The superstructure is in total harmony with the base and wall, though its components are without the ornamental carving. Inside the closed hall, the four heavy Śrīkāra pillars and other ever-present features have nothing new to offer. The nave's domical ceiling has a chatra-like motif embedded in it. A slab bearing an inscription dated A.D. 1267 of the time of Narasiṁha III inside the hall may well be the date of the foundation.

The Śiva temple's vimāna has no superstructure. The vimāna's wall pattern is like the last temple's except that there is no pratiratha element and the karṇa has been cast as a bifacial pallavī, an additional refinement of considerable elegance in the context of the very well-proportioned walls (Plate 1146). The double pairs of shafts, the outer shifted in from the edge, results in further sophistication of that element. The upper register above the eave-cornice has been treated in the same manner as the Vaiṣṇava shrine. The walls of the gūḍhamaṇḍapa are in ruinous state. The porch, too, is partially ruined. Its stellate ceiling has a central pendent in the form of a bunch of plantains. The hall has in its interior two niches at the west wall as are in the Śiva temple. The Śrīkāra pillars and the nine ceilings are not much noteworthy except for the one above the nave which resembles the one in the porch.

Vighnasante, Lakṣmī-Narasiṁha temple (Fig. 203; Plates 1147-1155)

The trikūṭa temple (Fig. 203) had stood in a paved courtyard: it faces north. The central tritala vimāna (Plate 1147) has fully carved superstructure in the classic Hoysaḷanāḍu style (Plate 1149). The kapōtapālī is ornamented and the prati-kaṇṭha of the base

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shows elaborately carved and stylized makara-heads with grāsakīṅkaṇikā motif between (Plate 1148). The walls of the vimāna have the usual dvi-aṅga plan, with the plain wall surfaces of the shafted karṇa and subhadra relieved by a carved lotus, delineated in several cases on a square sub-plane (Plate 1147), a motif of considerable elegance. The kapilī has a pratiratha (Plate 1150) and the highly decorated śukanāsa above, unusually, displays Garuḍa figure in the mahānāsī of the fronton. The gūḍha-

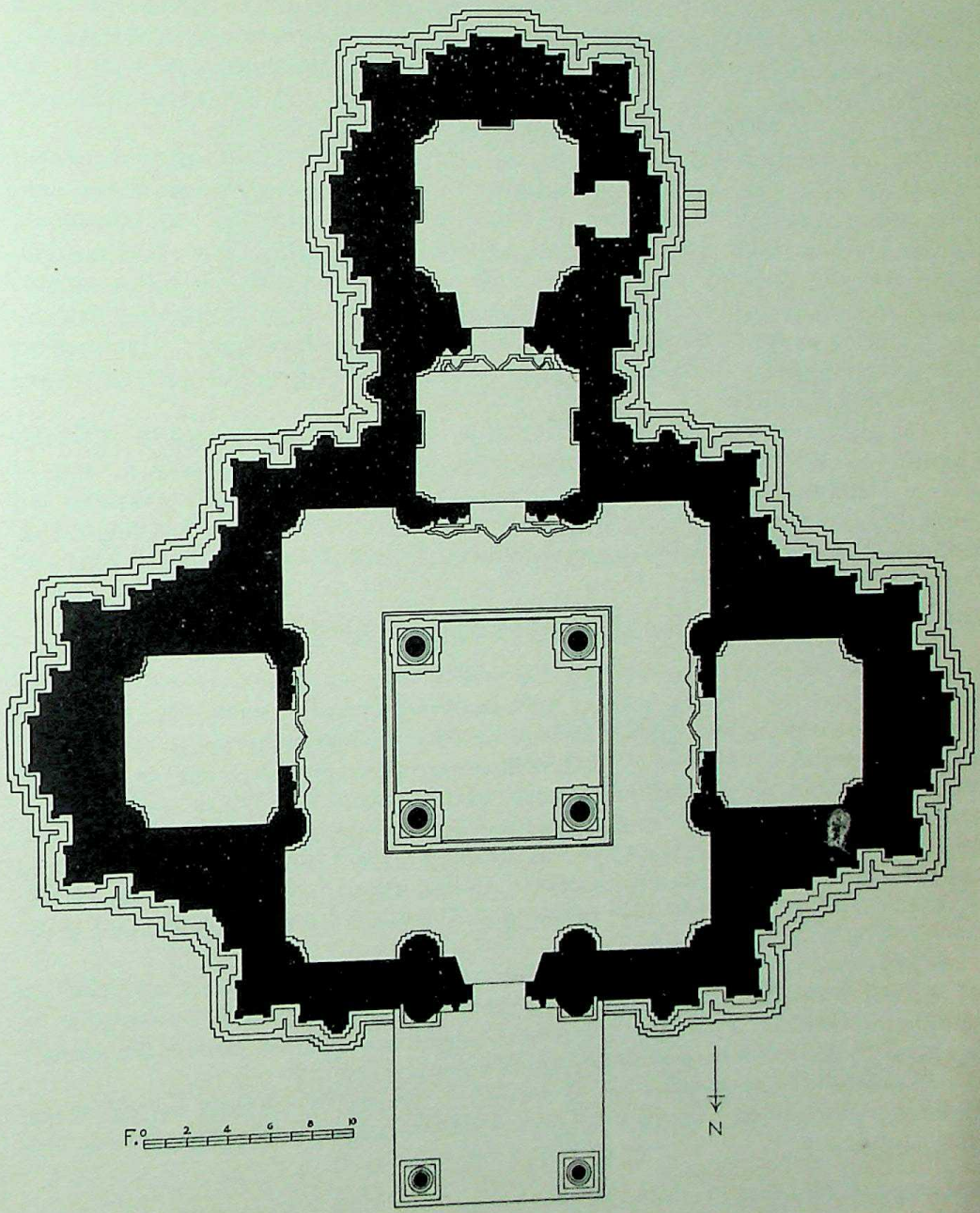

Fig. 203. Vighnasante. Lakṣmī-Narasiṁha temple, plan. (After Mysore Archaeological Department.)

maṇḍapa (Fig. 203) adopts the elements of the vimāna and the kapilī-walls (Plate 1150), the muṇḍamāla bhadra-shrines externally are exceedingly elegant and chaste (Plate 1151); that at the east has lotuses of smaller sizes at all faces (but without the square under-stratum), the western shrine has larger lotus flowers; they are displayed on the karṇa and bhadra faces (Plate 1151). Both have beautifully carved tiara of the hāra (Plate 1152).

The base of the front porch is virtually buried in sand, its guarding elephant figures are displaced and removed further away to the east. The well-shaped and decorated Śrīkāra pillars of the porch, as at the nave inside, have ornament of the silver jewellery genre (Plates 1153, 1154); the bracket-capital of the porch pillars (as of the multi-faceted wall-pilasters flanking the antarāla of the main shrine) sumptuously decorated (Plate 1153), a feature rare in the medieval temples.

The ceiling of the porch is well carved in the standard 13th century decorated class (Plate 1155); those inside are, however, far less interesting, being lantern with sparse decoration such as of padma etc. in the central rhombus. The wall-pilasters of the porch are as profusely carved as the halls' doorframe which has a thin makara-tōraṇa above its prominent eave-cornice. The doorframes of the three cellas are also carved; that of the eastern shows Vēṇugōpāla, the southern displays Nṛsiṁha, and the western has a seated figure of Lakṣmī-Nārāyaṇa, all as tutelary figures. There are no internal wall-niches in the hall; the images of Vidyā-Gaṇapati and Caṇḍikā have been placed along the walls.

The temple was founded in 1286 by three daṇḍanāyakas of Narasiṁha III, who happens to have been brothers, namely Appayya, Gōpāla, and Mādhava, sons of general Mallidēva, in "Igganasante". Although so late in date, it still maintains the purity of form and high quality of carving of the early 13th century buildings. This temple provides a good illustration of the extreme formal and stylistic conservatism of the Hoysaḷanāḍu tradition.

Heḍatale, Three temples (Figs. 204, 205; Plates 1156, 1157)

If these three temples were never built, the architectural wealth of the Hoysaḷa country would not have been lessened. These three buildings in granite seem of the same date as, and in style strongly resemble, those of the Pañcaliṅgēśvara temple in Sōmanāthapura. Their square vimānas are tritala with superstructure and śukanāsa in front and their walls show serried shafts. A medial plain cornice divides the wall into two jaṅghās; but there is no decoration of note on the exterior of any of these buildings. The east-facing trikūṭa temple, known as Lakṣmīkānta (Plate 1156), has Śrīkāra pillars in the hall with a few novel but simple details but nothing else much to detain the visitor. A detached hall of very early Vijayanagar period stands in front of the east porch of the temple (Fig. 204).

The Nagarēśvara temple's closed hall has an interestingly rhythmic configuration of the walls brought into play by its bulging bhadra divided into several pairs of upabhadras (Fig. 205; Plate 1157). It has a sham and insignificant niche at the subhadra-face with the turret located in the upper register.

The third or Cennigarāya temple's hall's south aspect has been damaged; this building, too, is as stark as the other two. The temples apparently were built in late 13th century.

Mācalagaṭṭa, Mallēśvara (Plates 1158-1161)

The square Phāṁsanā shrine, now without the śikhara and with a larger square gūḍhamaṇḍapa, both with plain adhiṣṭhāna and serried shafts at the walls (Plate 1158)

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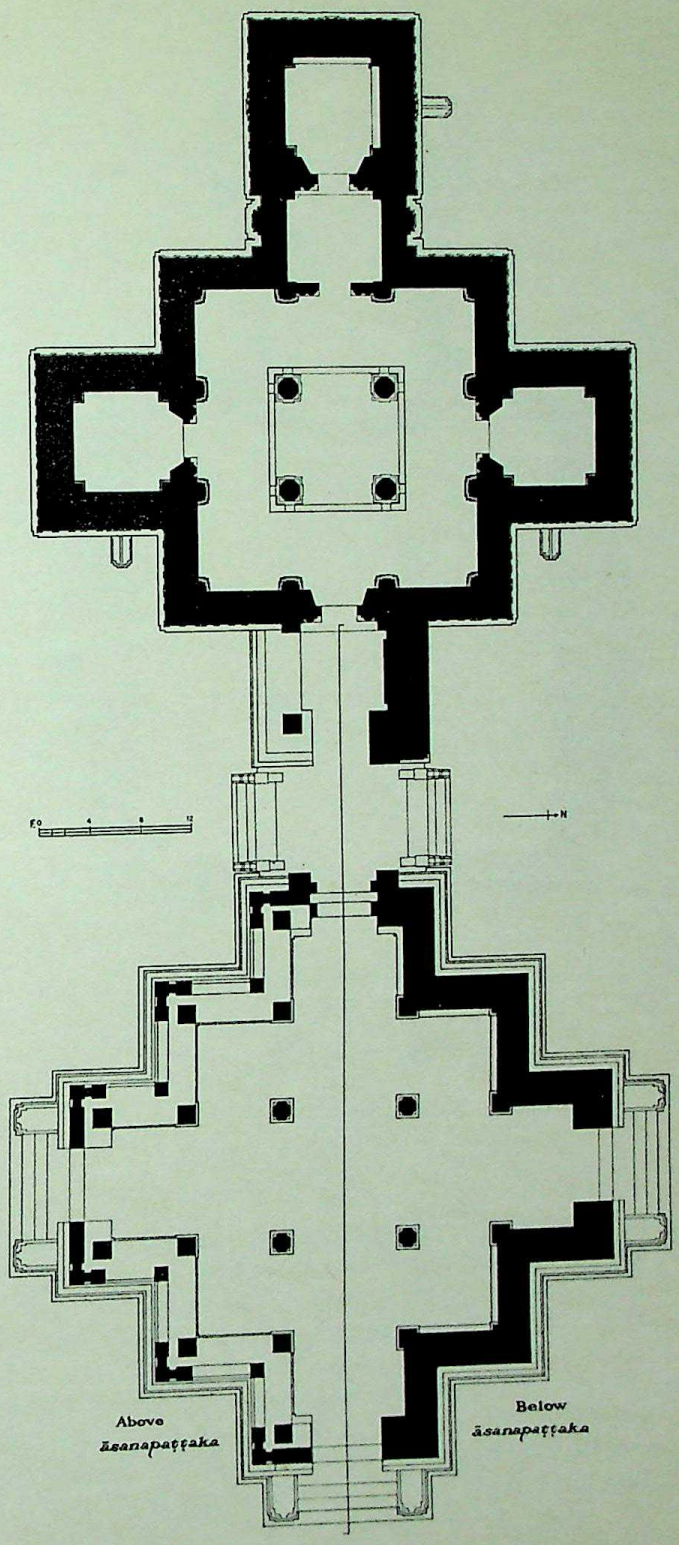

Fig. 204. Heḍatale. Lakṣmīkānta temple, plan.

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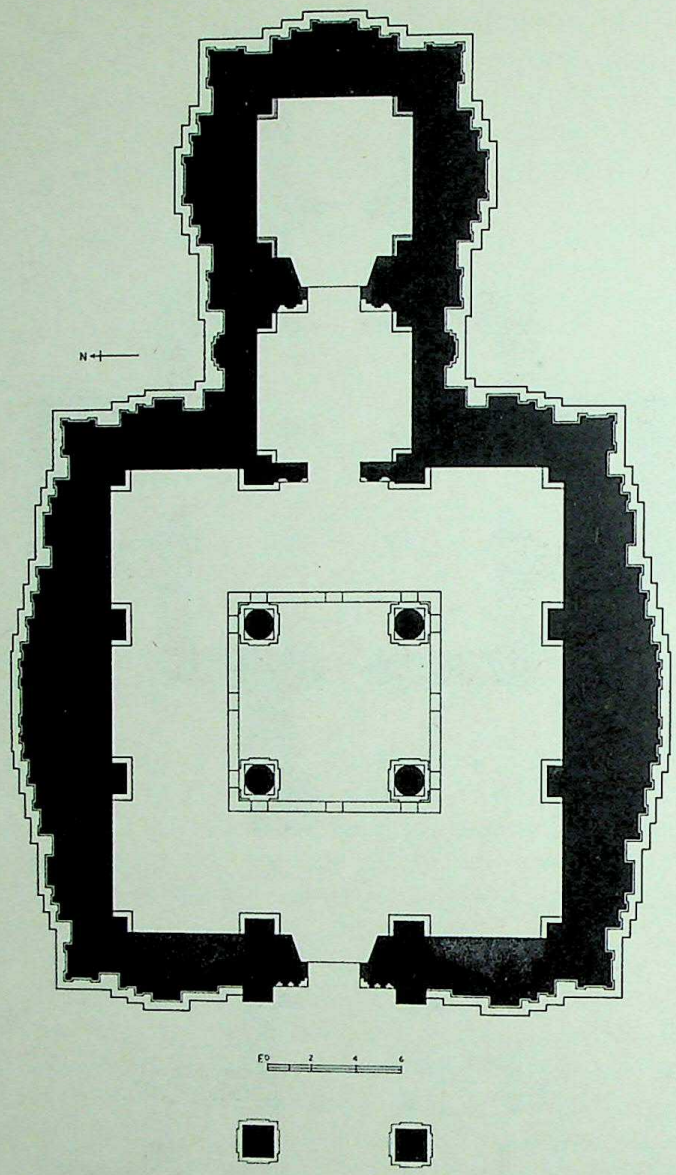

Fig. 205. Heḍatale. Nagarēśvara temple, plan.

and a porch with plain cylindrical pillars, does not render the temple very interesting from outside. Inside are the usual Śrīkāra columns but ornamented with somewhat shoddy maṇipaṭṭikās and pearl festoon girdle (Plate 1159). The walls have four dēvakulikā-khattakas but only two now contain the images of Gaṇēśa and Sapta-Mātṛkās. Ceilings show good patterns, the one above the nave is worthy of any finer 13th century building (Plate 1160), the other smaller ceilings are also matchingly good (Plate 1161). The antarāla-doorframe shows Hara-Gaurī at the lalāṭa and still above is the makara-tōraṇa displaying Naṭēśa as the central figure. The garbhagṛha-doorframe with plain śākhās also has tōraṇa in which configures a four-armed goddess (Pārvatī ?) and below it on the lalāṭa is the Lakṣmī figure. A fine Nandi sits at the hall's raṅgabhūmikā. Stylistically, the temple does not seem earlier than the second quarter of the 13th century.

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Dēvavṛinda, Rāmēśvara temple (not illustrated)

It is a Phāṁsanā temple with the usual closed hall. The wall-treatment, except for having a very shallow relief of a niche in the central region of the vimāna as well as of the hall (where the serried shafts are fewer), is simple. The interior needs no comment. There is no inscriptional evidence for the date. Stylistically, it may date in the 13th century. (ARMAD, 1936, Plate VII, 2.)

Nirgund, Siddhēśvara (not illustrated)

A trikūṭa temple with the east-facing main vimāna which has karṇa and bhadra divisions relieved by the usual wall shafts. The two lateral half shrines (without the aṅga-divisions) attached at the bhadras of the closed hall, and the mukhacatuṣkī-porch with plain fluted pillars form the usual constituents (ARMAD, 1947, Plates XI, XII). The ceiling of the porch is Samatala with nine lotuses in boxes. The polished Śrīkāra pillars at the nave, the Bhadraka wall-pilasters, the nine ceilings — four square lantern at the cardinals, four of octagonal lantern designs at the corners, and the largest above the nave, which is concentric — are fairly well executed. The main shrine is dedicated to Śiva: the lateral two to Veṇugōpāla (S) and Kēśava (N). The doorways of all the three shrines are well ornamented, that at the antarāla has a fine perforated pramatha-vallī strip and a profusely and beautifully cut slender stambhaśākhā of the Bhadraka form (ARMAD, 1947, Plates XIII and XIV). The temple may date after 1250.

Aṟakere, Narasiṁha temple (Plates 1162, 1163)

A trikūṭa temple with three square vimānas joined to a gūḍhamaṇḍapa: the pillared entrance-porch is gone leaving behind its adhiṣṭhāna. The central east-facing vimāna alone has superstructure of the Phāṁsanā mode (Plate 1162). The walls of the entire building — what may be an exception in this class — have divinity images, Vaiṣṇavite and others, between the wall-shafts. Also figure here the full-blown lotuses carved just above the images. Inside are the Śrīkāra pillars supporting a concentric ceiling made up with radial joists crossed by circular rafters (Plate 1163). Conches have been carved in the curved trapezia of the second course (Plate 1163). The date of the building may be somewhere in the latter half of the 13th century.

Kaḷasāpura, Kaṭṭe Śivālaya (Plates 1164, 1165)

A small dvitala vimāna with clearly defined karṇa and bhadra divisions (Plate 1164). The south wall and the outer shell of the east wall of the gūḍhamaṇḍapa (along with the porch) have totally disappeared. The nave pillars are plain Citrakhaṇḍa and the extant ceilings are sparsely decorated lantern, each showing a central lotus. The antarāla has lateral screens. The doorframes are plain. A handsome Nandi now lies inside the antarāla (Plate 1165). The date of building may be late 13th century.

Kaḷasāpura, Viṣṇu temple (Plate 1166)

The dvitala vimāna is like that of the Śiva temple but shows large lotuses which very effectively relieve the plain wall-surfaces (Plate 1166). The upabhadras show small-sized lozenges. The walls of the square closed hall have been renovated. Inside are four Śrīkāra pillars and the Vardhamāna type of pilasters. The ceilings are not notable. This temple was probably built at the same time as the other one. The village, then, may have been an agrahāra founded by some high officer who likewise may have built the temples. The date of building seems to be 13th century.

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Bogguvaḷḷi, Narasiṁhasvāmi (Plates 1167-1169)

A large temple originally having sancta for Cennakēśava and Yōga-Narasiṁha has the main catuṣṭala vimāna (Plate 1167) temple with the walls of the two vimānas and the hall divided into two jaṅghās. The adhiṣṭhāna is fully carved (Plate 1168). The talajaṅghā has figures, largely Vaiṣṇavite and the other usually met with divinities stationed at the karṇa, subhadra, and pratiratha faces. The upabhadras bear upsurging vines. The salilāntaras have the usual kūṭastambhas. The ūrdhvajaṅghā shows full-blown lotuses between the shafts at the karṇas, bhadra, and salilāntara-depressions and lozenges at the upabhadra surfaces (Plate 1167). The talas of the superstructure are without ornament. The gūḍhamaṇḍapa follows the same plan as the vimāna, but the lateral shrines, even when they betray aṅga-divisions, have been laid on the straight mānasūtra (Plate 1169). The base of the east façade of the hall includes gajapīṭha and the siṁhapīṭha and the hall's front has been treated like a raṅgamaṇḍapa with fluted cylindrical columns. A donative inscription of A.D. 1239 of the time of Hoysaḷa Sōmēśvara seems to be close to the date of founding of the temple. The village was an agrahāra settlement, apparently of the time of Narasiṁha II since it has the second name "Lakṣmī-Narasiṁhapura".

Taṇḍaga, Kēśava temple (Plates 1170-1173)

The medium-sized temple of Kēśava at Taṇḍaga has the usual Hoysaḷa plan of a "single" type temple. The customary Hoysaḷa adhiṣṭhāna supports a wall with karṇa and bhadra, the latter has three pairs of slender shafts as is seen with other temples. The karṇas and the bhadras have the usual kūṭa-niches, which, however, bear figures of deities in folkish genre (Plate 1170). The three-floored superstructure of the vimāna has carving, though somewhat less rich than usual (Plate 1171). The bhadranāsīs have been replaced by attractive, rectangular, and framed panels bearing deity figures, again in late and folkish style. The customary Hoysaḷa śukanāsa and the hāra-border of the hall are there.

The hall, larger than the vimāna, is square with a very distinctive and pleasing treatment of the walls (Plate 1172). At the extremities between the wall-shafts figure two sham-niches alternating with kūṭastambhas suggestive of the hypothetical karṇas, pratiratha and the recesses between. The central area emulates a subhadra face with a niche followed by kūṭastambhas. The niche-turrets represent Drāviḍa-kūṭas; those of the kūṭastambhas are Latina-Bhūmija type. The pillared porch has a good ceiling after the timber construction signalling sustained conservatism of the Hoysaḷanāḍu style (Plate 1173). The interior of the hall shows the usual prominent wall-niches and the decorated ceilings of the lotus type. Judging from the stylistic character of the figure sculpture and the 'not-so-crisp' floriate carvings, it could as well be of early 14th century. An inscription of A.D. 1316 on the lintel may well be the date of the temple. Its authorship is unknown. The label inscriptions on this temple, unusually, give direction and position of the architectural members. These, too, are in the 14th century characters confirming the above-postulated date for the building.

Trend "B"

Origin and Architectural Features

The buildings in this trend considerably differ from those of Trend "A", particularly for the treatment (and hence appearance) of their exterior as earlier mentioned. The interior, however, follows the norms, forms, and arrangement of pillars, ceilings,

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wall-niches and doorframes as known in Trend "A". Both trends in point of fact were more or less contemporaneous. The beginning of trend "B" had been later only by a few years than Trend "A"; its end came about 30 years before the end of Trend "A". Only a little over dozen temples are available of Trend "B". This is largely because of the extravagant ornateness of their exterior: they apparently were costlier in sculpting besides demanding more time for their completion.

Without antecedents or warning, not even broad indications of its evolution, a large building in this new sub-style suddenly appears at Haḷēbīḍ, the famous Hoysaḷēśvara temple. Who the originator of this unprecedented trend was, and what his sources — paradigms, hereditary knowledge and skills, and technical texts and manuals of architecture — were, or was it his or "their's" visionary innovation (if there was a corporate effort by a batch of this "new or special vein" sculptors), cannot now be determined for want of earlier material remains or written records. The fact remains that this new trend relished in over-abundant yet thoughtfully organized and harmonized ornateness of the kind, quality, nature, and scale earlier unknown anywhere in India or the world. The objective study of the extant buildings, while it does not reveal the origin of this substyle, casts light on the concepts which underlay this substyle and its special conventions, aesthetic vision, and concrete achievements.

Groundplans

The straight-sided cubical cells were generally not preferred; the only exception is the Vīrabhadra temple at Haḷēbīḍ which, in any case, possesses only partial features of this trend: the new style demanded orthogonal plan with clearly defined aṅga-divisions, and was still happier with all-stellate configuration using the bifacial (but never star-shaped) pallavīs. In either case, a large bhadrāvalōkana-like dēvakulikā-khattaka was in some instances attached to the bhadras [Haḷēbīḍ's Hoysaḷēśvara, Hārnahaḷḷi (two temples), Hosahoḷalu, Nuggēhaḷḷi (Lakṣmīnārāyaṇa)], which considerably enhanced the vimāna's dignity. (The conception seems to have drifted to Hoysaḷanāḍu from Teliṅgāṇa where such examples as at Gaṅgāpura and Pānagal, roughly older by a century than the Haḷēbīḍ example, occur. In Karnataka, the Sun temple attached to the Kāśīviśvēśvara temple, Lakkuṇḍi, may be mentioned; but the earlier Teliṅgāṇa instances seem closer in conception and some formal and decorative detail of those of the Kākatīya period.) Only one example of a juxtaposed and articulated double shrine is known, as at Haḷēbīḍ, its famous Hoysaḷēśvara temple. Triple shrines were more common in this trend as at Hārnahaḷḷi (Lakṣmīnārāyaṇa), Nuggēhaḷḷi (Lakṣmīnārāyaṇa), Hosahoḷalu (Lakṣmīnārāyaṇa), Basarāḷ (Mallikārjuna), Jāvagal (Lakṣmiīnārāyaṇa), and Sōmanāthapura (Kēśava), all Vaiṣṇava foundations where the lateral shrines usually are half shrines, and can also be termed "bhadra-prāsādas."

Maṇḍapa

The maṇḍapa in most cases is of the gūḍha class, the raṅga type is available at Haḷēbīḍ's Hoysaḷēśvara and Kēdārēśvara, Hārnahaḷḷi's Sōmēśvara, and at Sōmanāthapura (Kēśava temple). The gūḍha type generally has a mukhacatuṣkī and rarely a mukhaśālā portico at its front. The three shrines in a trikūṭa ensemble share the same maṇḍapa, be it gūḍha or of raṅga class.

Jagatī

Unlike the Trend "A" temples, those of "B" show much stronger predilection for the jagatī-platform. (Two temples in Haḷēbīḍ, Hārnahaḷḷi's two temples, Hosahoḷalu, Araḷaguppe, Nuggēhaḷḷi, Sōmanāthapura): this optional member is always moulded but

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does not bear ornamental carving except for an external appendage in a few cases of figure-bearing (and framed) slabs and/or elephant sculptures. Sometimes miniature shrines, by way of decoration, occur at the jagatī's front and lateral stairways (in case of trikūṭa temples) in lieu of the more frequently occurring figures of the she-elephants.

Pīṭha

The Kapōtabandha adhiṣṭhāna has been altogether banished along with its padma, karṇāli, kapōtapālī, and prati-kaṇṭha mouldings. It was replaced by a totally new type of base consisting of a set of superimposed bands that are carved from top to bottom. Seen in detail, in the larger temples like Haḷēbīḍ's Hoysaḷēśvara (and next the Kēdārēśvara there) which uses the most complete repertoire, what comes to view are the gajapīṭha, the vasantapaṭṭikā, the siṁhapīṭha, the makarapīṭha, the haṁsapīṭha as also the aśvapīṭha and the narapīṭha (with vasantapaṭṭikā as a repeat somewhere in the sequence). (The narapīṭha usually depicts epical and puranic episodes and offer a mine of informative data on the contemporary material culture.) These superimposed belts follow the same plumbline, for none recedes or projects forward; in fact resort to such an expediency would have marred the appearance. Among these mouldings, the gajapīṭha, the narapīṭha, and the aśvapīṭha have been conceptually (though formally in a different way) known in western India since late tenth and early 11th century. The mēṣa-makara-paṭṭikā has in theory been fissioned here into two bands forming the siṁhapīṭha and the makarapīṭha, though the reading and interpretation of the two belts' details here are very different; and the haṁsapīṭha is a new comer though it is known in some temples in the eastern Cedi country in Madhya Pradesh in the 12th and the 13th century. In any case, the effect of these borders, controlled in part by the basal plan, is startling, particularly in the stellate instances where the whole structure has an appearance of a hanging curtain with angular, instead of curvilinear, folds. The temples built outside Haḷēbīḍ employ six, in lieu of eight, belts. One vasantapaṭṭikā and the siṁhapīṭha are generally omitted.

Maṇḍōvara-wall

The jaṅghā of the wall is often divided into talajaṅghā and the ūrdhva-jaṅghā, a convention followed also in a few Trend "A" buildings but here figuring more frequently and with very different intentions and results. The serried shafts, the pratiratha-pilasters, and the sham-niches show up in the upper jaṅghā. The lower jaṅghā teems with hieratic and very richly bejewelled figures placed in flat plateresque vine-frames and/or stylized tree-crown like formation at the upper part, particularly in a few mid and late 13th century examples. These admirably blend with the profusely carved basal borders below, the whole look reflects total organic harmony and dazzlingly sculptured architecture. A few of the hieratic images show classical postures such as the contemporary temple-dancers would exhibit in their performances.

Superstructure

Irrespective of whether the vimāna is dvitala, tritala, or catuṣtala, stellate or orthogonal, the elements and the carved details of the superstructure are exactly as in the temples of Trend "A". The Phaṁsanā type does not, and cannot, harmonize with the plan and treatment of the lower part: hence, as a rule, does not occur.

Interior

The raṅga type of halls carry screens between the parapet-pillars (Haḷēbīḍ's two temples, Hārnahaḷḷi's Sōmēśvara, also Sōmanāthapura). The hall's nave columns are

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Śrīkāra: sometimes polygonal or highly indented and stellate varieties noticed at the Bēlūr temple are met with at Haḷēbīḍ, Hārnahaḷḷi, and Hosaholalu temples. (These complex varieties of the date later than the Bēlūr and Haḷēbīḍ instances seem to have largely lost the gracefulness of contour and vibrancy of form.) The ceilings are similar to those noticed in Trend "A" buildings. The doorframes, too, follow the same śākhā specifications and style.

Haḷēbīḍ, Hoysaḷēśvara (Fig. 206; Plates 1174-1195)

Haḷēbīḍ, on account of its lake Dōrasamudra, was also known by that appellation, particularly since the seat of governance of the Hoysaḷa chiefs was transferred there from Bēlūr. Being thus the capital city, several temples beginning from the Puṇisa-Jinālaya and the Hoysaḷēśvara were founded there, at least a dozen brahminical and about six Jaina from the early years of Viṣṇuvardhana onwards. Of these, Hoysaḷēśvara is not only the largest but qualitatively also the finest building and chronologically the earliest in Trend "B" style. On account of its extraordinarily rich, highly intricate, yet pleasing and justifiable ornateness, it is one of the most famous medieval buildings of Karnataka as well as of all India.

Although the temple has been named "Hoysaḷeśvara," it is in fact an east-facing double temple of Śiva whose southern shrine was called Hoysaḷēśvara after the ruling chieftain Viṣṇuvardhana and the northern shrine Śāntalēśvara after the chief consort Śāntalā or Śāntaladēvī. It was founded by Kētumalla, a general of Viṣṇuvardhana in or slightly before 1121.

The two vimānas stand on a low jagatī, are of the same size and specifications, and are conjoined at the west end's thick-walled hall-corner turnings with the help of a narrow buffer dēvakulikā (Fig. 206; Plate 1174). The halls of the two temples are of the raṅga class and they merge through a corridor to form a long single columnar hall from within (Fig. 206).

Both vimānas are on stellate plan (Fig. 206) and each has three blind and storied bhadrāvalōkanas, the earliest of their kind, and forming an integral part of the design (Plate 1175) unlike at Bēlūr's Kēśava temple where they had been added several decades afterwards. The vimānas here are smaller than Bēlūr's, though by only a few feet, being 54 ft. across and in length 117 ft. inclusive of the hall (without the eastern stairway.) Following the vimānas in sequence the kapilī is not so prominently defined but after it comes a solid and substantial but indented ratha-like portions towards south and north, looking as though minor shrines attached at those points (Fig. 206); and then comes the rear end of the hall's full wall followed by the semi-open part of the raṅgamaṇḍapa (Fig. 206; Plate 1182) having the rājasēnaka, āsanapaṭṭa, and kakṣā-sana, the slender Śrīkāra pillars of the parapet have been screened between. In front of the raṅgamaṇḍapa of each shrine (both being identical in plan and size) are two separate Nandi-maṇḍapas, the one in front of the chief's shrine is a larger structure to which, at the east end, the Sūrya temple (now largely destroyed) had been attached. Both pavilions stand on the jagatī which follows as integral extensions of the vast principal jagatī (Fig. 206).

The adhiṣṭhāna (Plate 1176) of the two vimānas and the buffer shrine contain eight superimposed belts: the padma converted into gajapīṭha, next the siṁhapīṭha followed by the vasantapaṭṭikā and the aśvapīṭha, the figures in each belt rendered in high relief; again the vasantapaṭṭikā, next the narapīṭha illustrating episodes from the *Rāmāyaṇa*, the *Mahābhārata*, and the purāṇas like *Śrīmad Bhāgavata*. Then comes a curious moulding which at places behaves like a nakrapaṭṭikā of the prati-kaṇṭha type (Plate 1177) and at other places like a makarapīṭha (Plate 1178); as a top moulding comes the

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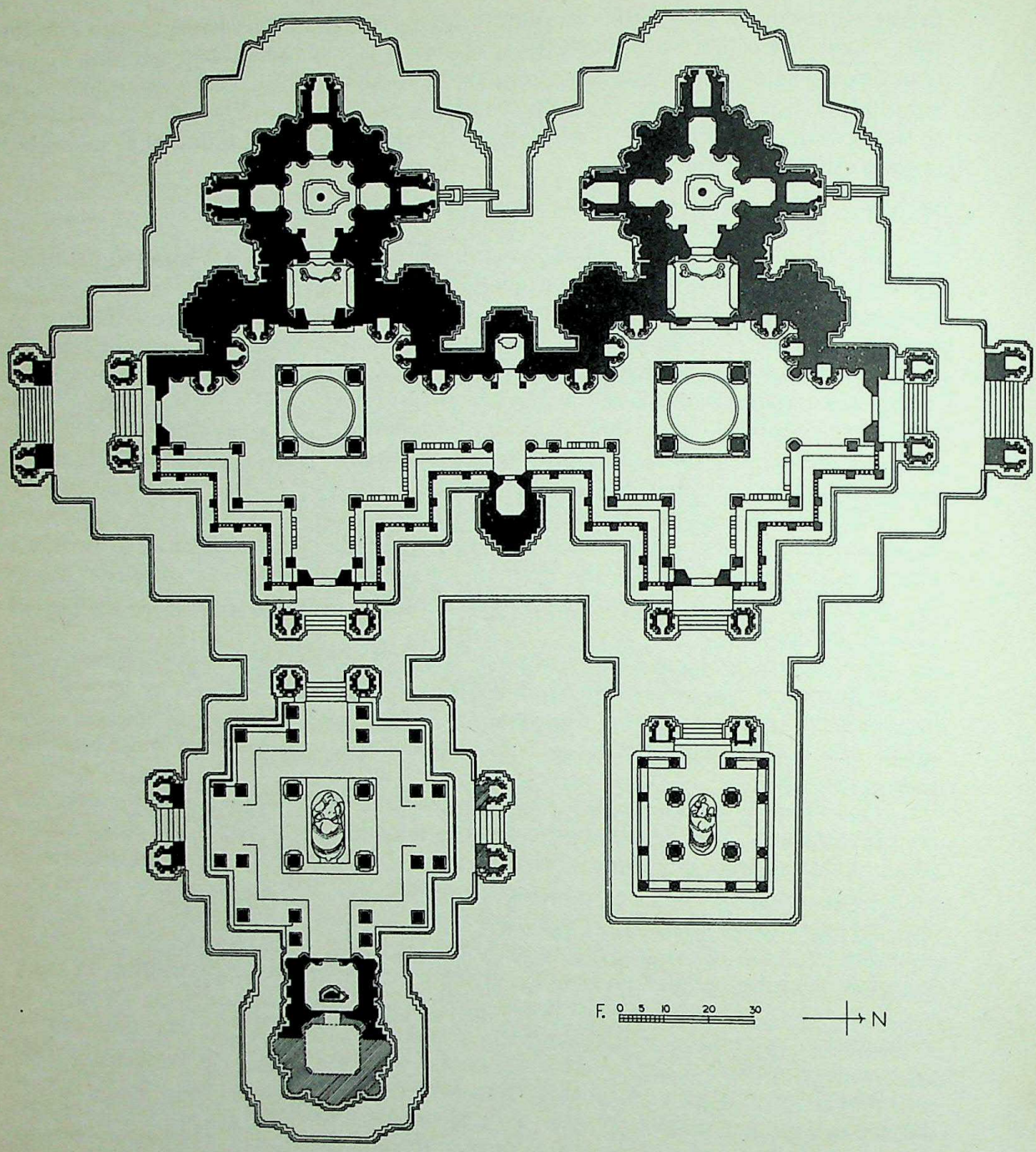

Fig. 206. Haḷēbīḍ. Hoysaḷēśvara temple, plan. (After Mysore Archaeological Department.)

haṁsapīṭha or haṁsapaṭṭikā. The jaṅghā proper with its rich panoply of images starts with a vasantapaṭṭikā base, the images above are canopied by plateresque floral and vine designs (Plate 1176). Although a Śaivaite shrine, the Vaiṣṇavite images preponderate. From the Hoysaḷanāḍu standpoint, the quality of sculpture can be said to be high and the style and figural modulations and details seem native with very little suggestion of the Cālukyan influence. More than at the Bēlūr temple, the figures here display over-abundance of golden-looking and gem-studed, indeed highly realistic,

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jewellery for which the Hoysaḷa sculpture has been both famous and notorious ! But the over-richness works comfortably in this style and is in fact the *primum mobile* or design-motivation manifest in the total effect of the exterior surfaces (Plate 1176). The hieratic sculptures, so important to the iconographers, are present here in abundance in several representations; but between them have been inserted such lively sculptures as the group of musicians and dancers which, with the shifting of light and shade, spring into motions and get lit up with emotions otherwise unknown in medieval sculptures, particularly the Hoysaḷa (Plates 1179, 1180).

The interior of the vast double hall, measuring some 170 ft. along its longer (N-S) axis, is somewhat disappointing when compared with the Bēlūr hall. The number of varieties for the pillars is less here; also their shapes, though fine, are not so attractive, just as they do not possess the considerable finish and apt embellishment of some of the Bēlūr parallels (Plates 1184, 1185). Yet, compared to the instances met with in the 13th century in the temple-halls of Trend "A" or Trend "B," these indeed stand on a superior level of design and craftsmanship. The four Śrīkāra pillars at the two naves have a metal-vessel polish (Plate 1186), but the shape is not so convincing as at Bēlūr, foreshadow as they do, with their larger number of mouldings and the peculiar contour, what was to develop and be standardized in the next century. These pillars, as at Bēlūr, support putrikā figure slabs (Plate 1186), some indeed in good style (Plates 1187, 1188). The lantern ceilings are shallow and on square as well as rectangular plans (Plates 1189, 1190); the domical variety of the rafter-and-knobs type noticeable here (Plate 1191) had ushered in a whole range of designs which will evolve and dominate the scene from the last quarter of the 12th century onwards. The garbhagṛha-doorframes are saptaśākhā (Plate 1192). The two stambaśākhās there, each a different variety, have been pleasingly moulded and ornamented. The gaṇaśākhā is in rinceau form, a rare feature in Hoysaḷa doorframes but frequently met with in Teliṅgāṇa in the Kākatīya period.

The two eastern openings of the conjoined hall and those at the northern and southern openings (Plate 1183) had been provided with tōraṇas and door-guardians, those of the southern temple's hall are the last word in profusion and richness of smithy-like details and the most florid embellishment of the makaras and their extraordinarily finicky tails (Plate 1183; also Settar 1992, plates 85a, 86a). (The southern tōraṇa was the handiwork of the sculptor Kāḷidāsi and the eastern had been rendered by Dēmōje.) The two halls, at their east façades, have been articulated with the help of a dēvakulikā acting as a buffer shrine, corresponding to the west end counterpart but a little larger in size (Fig. 206). It too has been gorgeously embellished, the aggregational effect of the series of standing images under the vine-canopies is scintillating (Plate 1181).

The large Nandi-maṇḍapa before the chief's temple is a structure simply but handsomely planned (Plate 1193), its slender Śrīkāra columns match well with the structure's form and portions. The second (and smaller) Nandi-maṇḍapa's peripheral columns use different varieties of columns of the Viṣṇuvardhana period, but the central four Śrīkāra look later in form and details of auxiliary mouldings (Plates 1194, 1195). The Nandi, too, looks later, the flat ceilings betray extraneous material. The pavilion at some later stage had in part been rebuilt. These two pavilions' design may have influenced some aspects of the plan and elevation of the pillared hall before the Pārśvanātha basadi here in Bastihaḷḷi.

Haḷēbīḍ, Kēdārēśvara (Plates 1196-1198)

The temple next in size and importance to the Hoysaḷēśvara at this site is the Kēdārēśvara.

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It has been assigned a date c. 1200-1220. Between it and the Hoysaḷēśvara, then, some eight decades had intervened; but there is no extant temple of the Trend "B" affiliation assignable to that interregnum though the material of a temple used in the hotch-potch erection of the Āṇḍāḷ temple in the Bēlūr complex may well have been from a temple falling in time between the two aforenoted edifices.

The Kēdārēśvara's vimāna has been planned as a 16-pointed star, the jagatī platform for that part follows the stellate configuration as at Bēlūr and here at the Hoysaḷēśvara temple (Plate 1196). (The jagatī-mouldings with their increased number and peculiar form herald the 13th century type.) The temple's hall is no singular in starting as a gūḍhamaṇḍapa, then having a bhadra-prāsāda as half shrine at the north as well as the south side, with a corresponding stairways at the jagatī (Plate 1197), and the east part treated like a raṅgamaṇḍapa. The adhiṣṭhāna of the temple as a whole, like the Hoysaḷēśvara temple's vimānas, is composed of eight superimposed belts, more flattened and with the details not so fine as the Hoysaḷēśvara's. The elevation at the east end repeats the eight basal scrolls of the vimānas' and, as a result, had to sacrifice vēdikā; for there is only the rājasēna or kaṇṭha and the āsanapaṭṭa supporting the Bhadraka pillars with screens between.

The pantheonic imagery on the vimānas' jaṅghā-pallavīs and rathas is of course of a mixed type where Vaiṣṇava images figure abundantly.

The main pillars inside the hall are Śrīkāra, of somewhat later cast. The ceilings still tend to follow the earlier patterns, such as the lantern with octagons and squares (Plate 1198); and some of them have been also richly decorated — the details, however, betray relative lateness in date.

The antarāla of the main shrine has a screened doorway; the lateral shrines, though they have no antarāla, have also been provided with screened doorframes. The hall-niches and their images are fair examples of their class.

Hārnahaḷḷi, Lakṣmīnārāyaṇa and Sōmēśvara temples (Fig. 207; Plates 1199-1208)

Hārnahaḷḷi (Hāruvanahaḷḷi), known in the inscriptions also as Hiriya Sōmanāthapura, apparently had been an agrahāra town in the 13th century, for it possesses two large temples of that period, one for Kēśava and the other for Śiva Sōmēśvara which look contemporaneous by virtue of their style, form, and generalities of planning. The Kēśava's, now known as Lakṣmīnārāyaṇa temple, had been built by three brothers — Pedda(ṇṇa) Heggaḍe, Sōvaṇṇa, and Kēśaṇṇa — in A.D. 1234. (The Sōmēśvara temple's foundation inscription is not extant.) Both temples have a jagatī-platform about 4 ft. high with the usual plain mouldings (Plates 1199, 1207). The jagatī-plan echoes the basal configuration of the vimāna in both instances; the vimānas' pratirathas are in the pallavī form. The catuṣtala vimāna in both temples possesses three blind and storied bhadrāvalōkaṇas (Plates 1199, 1207) like the Hoysaḷēśvara at Haḷēbīḍ; those of the Kēśava look a little subdued because of the loss of the śikharas of their superstructure. Their adhiṣṭhānas have six borders, those of the Sōmēśvara at some places have been left unfinished. Likewise, the narapīṭha of the Lakṣmīnārāyaṇa temple has been left blank. In the context of Kēśava temple, the hall starts as a gūḍhamaṇḍapa after the kapilī and then follows the two lateral shrines after which it turns into a raṅgamaṇḍapa: in the case of the Sōmēśvara temple, even a start seems to have been made at the west end as though a lateral shrine would follow, but it gives up that pretense and suddenly turns into a raṅgamaṇḍapa with lateral openings at north and south (Fig. 207). The raṅgamaṇḍapa-fronts of both shrines have been screened between their outer (parapet) pillars.

The vimāna-walls of the Lakṣmīnārāyaṇa's three shrines show full and standard

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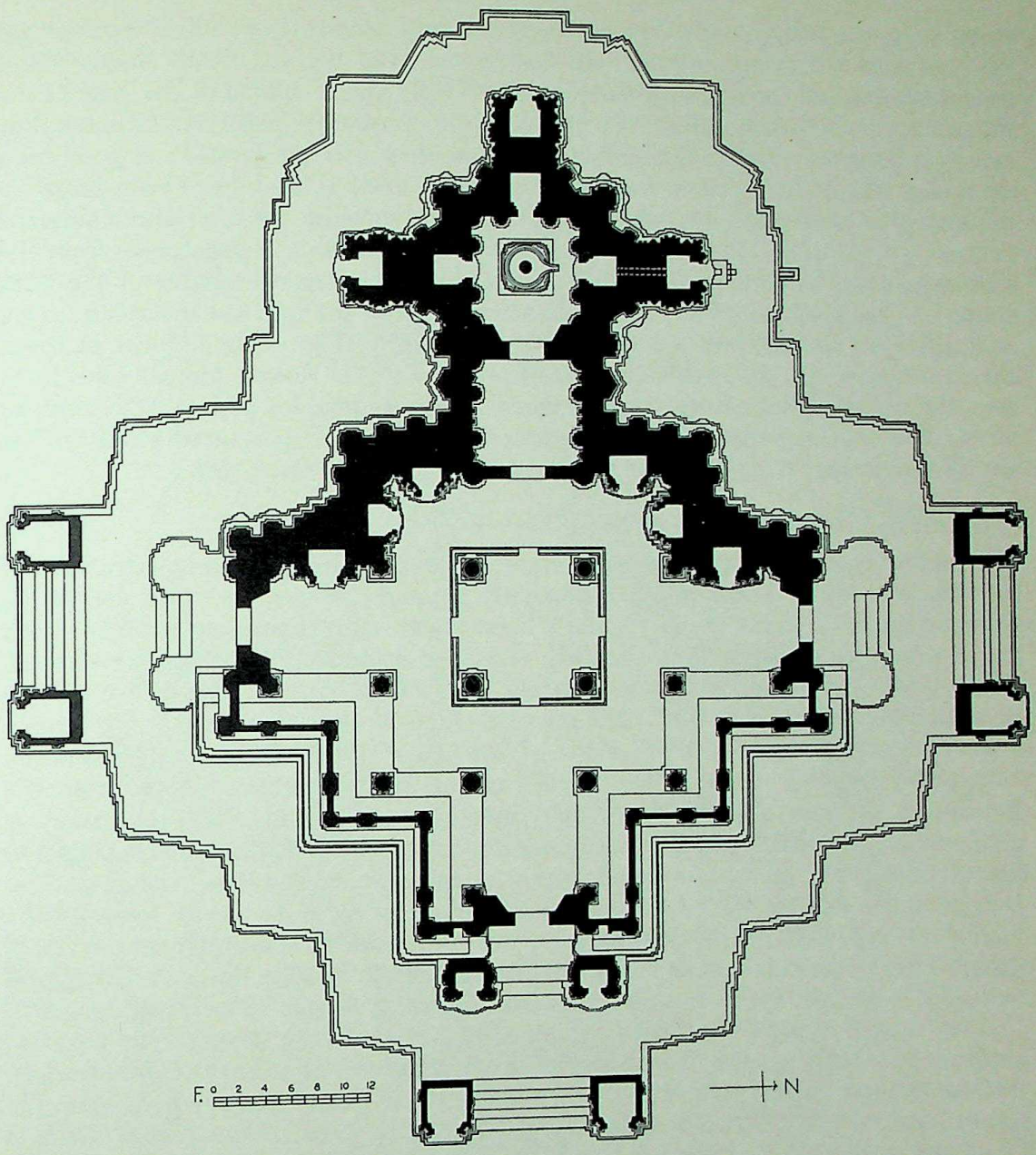

Fig. 207. Hārnahaḷḷi. Sōmēśvara temple, plan. (After Mysore Archaeological Department.)

images of the Viṣṇuite pantheon at the talajaṅghā above a carved mañcikā, and turreted niches in the ūrdhvajaṅghā above the prominent medial chādya-cornice: the bhadraprāsādas have jagatī-stairways at their back portions (Plate 1200). The Sōmēśvara's elevation is similar but displays mixed pantheon — Śaiva as well as Vaiṣṇava — and has a vasantapaṭṭikā-scroll above its medial cornice which is absent in the Kēśava temple. The presence of the three blind bhadrāvalōkanas and the carved superstructures impart, from a distance, a dignified look to the vimānas of both temples.

Inside the halls, both buildings have four Śrīkāra pillars (with a tasseled and beaded belt at their bell-members) at the nave. But it is the second row of pillars which

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occur above the solid parapet-benches that are astonishing as they show several earlier varieties still surviving — the multi-starred, and the pointed multi-lobed (Plates 1201-1203) — and in the case of Sōmēśvara temple also a revival of the type of the Bēlūr temple's Nṛsiṁha pillar (Plate 1208). While in terms of quality and finesse they stand no comparison with the earlier examples, they still are passable as good later examples. The ceilings follow the period style but some of them have been spoilt by the action of water (and perhaps of smoke?). (For some of the finer and unmarred ceilings, see ARMAD, 1933, Plate XVI. That illustrated there as frontpiece from the Kēśava temple, harkens back to the types seen in the second quarter of the 12th century.) The khattaka-niches inserted in the walls of the hall are elaborate, as an example from the Kēśava temple would demonstrate (Plate 1204). Some of these contain images. The hall's Bhadraka wall-pilasters in the Kēśava temple have been minutely carved (Plate 1205), like in some Cālukyan temples of late 11th century although of course qualitatively on an inferior level. And the door-guardians as well as the śākhā-carvings there have been interestingly rendered (Plate 1206).

Hosaholalu, Lakṣmīnārāyaṇa temple (Fig. 208; Plates 1209-1212)

The trikūṭa temple (Fig. 208) strongly resembles, in style and general appearance, the Hārnahaḷḷi temples. The low jagatī, some 4ft. 6 ins. in height (and with decorative elephant figures at the corners), supports the catuṣtala and tri-aṅga main vimāna with karṇa, pratiratha as asymmetrical pallavī, and three-storied and blind bhadrāvalōkana (Plate 1209); also it has two lateral shrines attached to its hall, which turns into a raṅgamaṇḍapa at the east front. The spanning screens there, however, have largely been replaced here by plain stone blocks (Plate 1211). The usual six mouldings of the adhiṣṭhāna are well carved (Plate 1210), its narapīṭha illustrates scenes from the *Rāmāyaṇa*, the *Mahābhārata*, and *Śrimad Bhāgavata-purāṇa*. The talajaṅghā displays a rich variety of divinities of the Vaiṣṇava pantheon (Plate 1210). The ūrdhvajaṅghā of the three shrines have the usual, short, turreted niches without images. The superstructure has the customary minute Hoysaḷa carving; it, however, looks a little stunted. The profiles of the śukanāsa are among the most beautifully embellished, showing a fine Drāviḍa and an aṣṭabhadra-Bhūmija kūṭa, besides the well-carved and receding bhadraśālā-fronts bearing the image-bearing slabs [Foekema 1994, Plate 68].

The raṅgamaṇḍapa-front has an abridged vēdī and an exquisitely carved kakṣāsana showing mythological episodes and some erotic figures (Plate 1211). Inside the hall are four Śrīkāra pillars, unusually well-shaped for that century and with tolerably good carving (Plate 1212). The inner file of pillars over the solid peripheral bench is like those of the Lakṣmīnārāyaṇa temple at Hārnahaḷḷi. The ceilings are notable for their good patterns, the central is the best. The main shrine is for Nārāyaṇa, the northern has Lakṣmī-Nṛsiṁha. The southern was for Vēṇugōpāla whose image had been transferred to the Kannambāḍi temple. In default of the foundation inscription, the temple may be dated to c. A.D. 1235-1240, because of its close resemblance with the Hārnahaḷḷi buildings.

Basarāḷ, Mallikārjunasvāmi temple (Fig. 209; Plates 1213-1218)

The triple shrine's central tritala vimāna (Plate 1213) at this medieval village of Basurālu omits the vasantapaṭṭikā for accommodating the siṁhapīṭha (Plate 1214). The jaṅghā figures' frames, however, have been less elaborately carved. The central of the three shrines shelters Śiva as a main deity (W) and the lateral two shrines had some forms of Viṣṇu enshrined, the images now lost. They share a screened raṅgamaṇḍapa with two doorways, at north and south, the porches' staircases have been graced by

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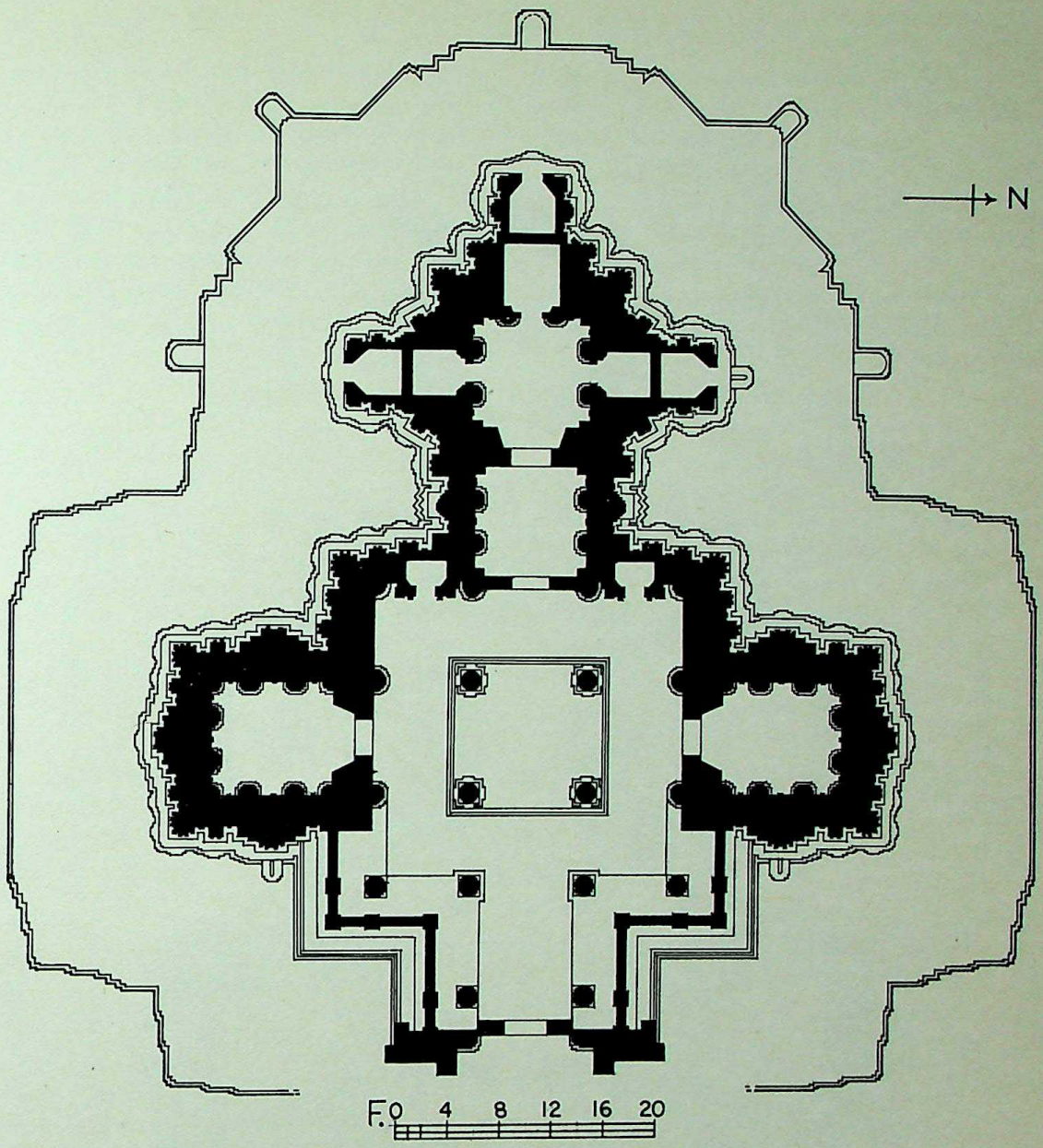

Fig. 208. Hosahoḷalu. Lakṣmīnārāyana temple, plan. (After Mysore Archaeological Department.)

she-elephant figures (Plate 1215). (The corresponding stairs of the jagatī are flanked by a pair of miniature shrines; Plate 1215.) The east side omits the entry-porch since a Nandi shrine is located at that point (Fig. 209). Inside are the usual four plump and drab Śrīkāra pillars of the period. The nave ceiling had been at some point removed for admitting light in the otherwise sombre interior. (A couple of finer ceilings of the hall have been illustrated on Plates 1216, 1217.) There is also a columnar balānaka-hall or dvāramaṇḍapa at the south entry with shapely columns (Plate 1218), though the courtyard wall, if it were built, is not extant.

The temple was built in A.D. 1235 by Harihara Daṇāyaka.

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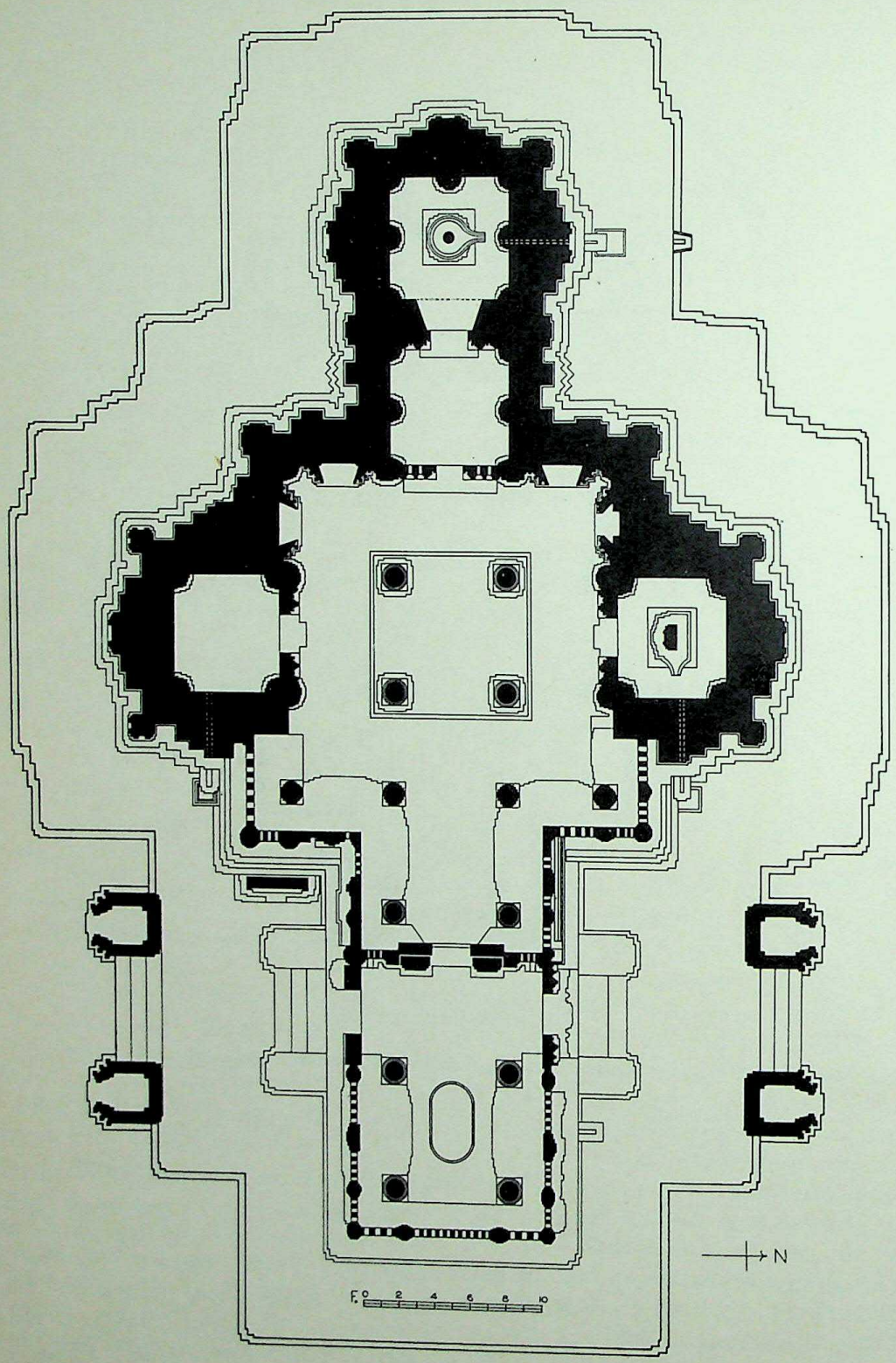

Fig. 209. Basarāḷ. Mallikārjunasvāmi temple, plan. (After Mysore Archaeological Department.)

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Nuggēhaḷḷi, Lakṣmī-Nṛsiṁha temple (Fig. 210; Plates 1219-1228)

This trikūṭa temple with a tritala main vimāna for Kēśava and the two muṇḍamāla lateral shrines for Nṛsiṁha and for Gōpāla (Fig. 210; Plate 1219) as at Hārnahaḷḷi, Hosahoḷalu, and several other Vaiṣṇava shrines, was founded in A.D. 1246 by Bommaṇṇa Daṇṇāyaka who converted the village into an agrahāra and rechristiened it as Sōmanāthapura. The temple has a dvāramaṇḍapa and possibly had a prākāra-wall, now gone. The later accretional structures at the hall's east front, of the Vijayanagar and later periods, are uninteresting.

This handsome triple shrine of the Hoysaḷa period (Plate 1219) stands on a low jagatī, the vimāna is not on a stellate but a square plan with karṇa and pratiratha

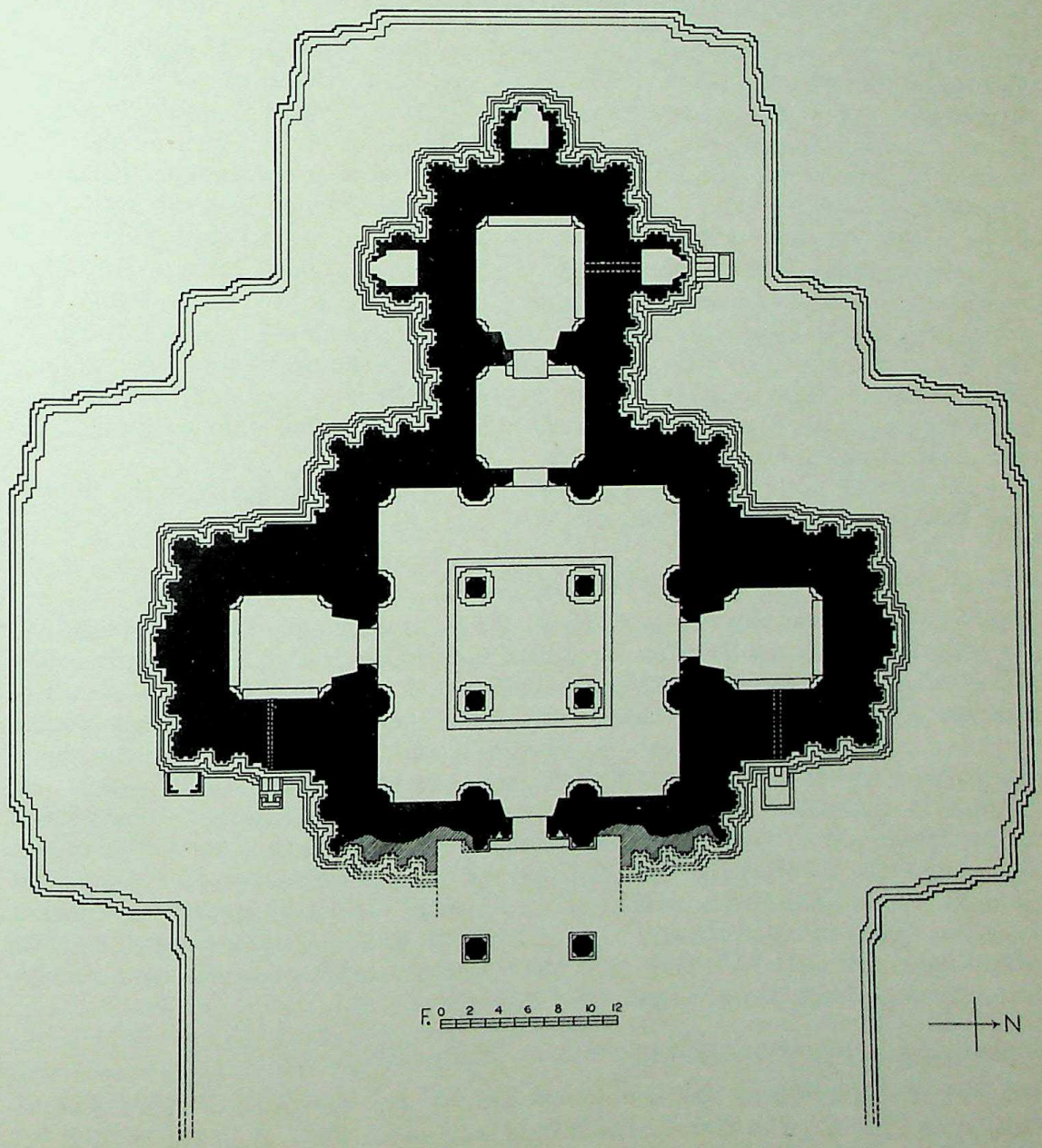

Fig. 210. Nuggēhaḷḷi. Lakṣmī-Nṛsiṁha temple, plan. (After Mysore Archaeological Department.)

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divisions which are more clearly distinguishable at the jaṅghā level by the presence there of the salilāntaras. The storey-less three blind bhadrāvalōkanas harmonize well with the well-proportioned and very well carved vimāna (Plate 1219). The superstructure has the usual fine detail (Plate 1220). While the adhiṣṭhāna belts have interesting carving (Plate 1221), it is the quality of the wall's hieratic and subsidiary images which attract attention (Plates 1222-1226). The lateral shrines, finely disposed up to the hāra level (Settar 1992, plate 141), have ugly and late superstructures. At the east front of the closed hall is a mukhamaṇḍapa (trika) extension: what is noteworthy are the nine excellently patterned and well executed ceilings in the closed hall, two of which have been illustrated on Plates 1227, 1228. The Śrīkāra pillars of the hall, however, are ordinary.

Araḷaguppe, Cennakēśava temple (Plates 1229-1233)

The temple stands on a jagatī. The catuṣtala vimāna (Plate 1229) is based on a 16-pointed star with no bhadra proliferations. The usual six-friezed adhiṣṭhāna also figures here. The wall's pallavī-formed rathas, however, show thin shafts which proceed upwards through the divider-cornice to the apex of the upper jaṅghā. The lower jaṅghā bears figures but lacks the usual fuller plateresque frame. The upper jaṅghā has the shorter sham-niches with crowning Vēsara-kūṭas. The superstructure looks a little stunted for the size of the temple. The gūḍhamaṇḍapa repeats the decorative pattern of the vimāna but is square with the usual ratha-proliferation including a wide bhadra with three pairs of upabhadras (Plates 1229, 1230). The eastern opening leads into the interior which shows ornamented Śrīkāra columns at the nave with the finely carved circular supporters for the putrikā figures, now missing (Plate 1231). The front columns are ornamented Indrakānta (Plate 1232). The ceilings are of the standard type seen in temples of the 13th century. One of them is based on a star-plan and neatly executed (Plate 1233).

The founder and the foundation's dates are unknown; stylistically, the temple may have been built between 1240 and 1250.

Jāvagal, Lakṣmīnārāyaṇa (Plates 1234, 1235)

This trikūṭa Vaiṣṇava temple standing on a low jagatī has its main vimāna tritala, has no pallavīs, and no bhadrāvalōkanas either (Plate 1234). The usual six bands of the adhiṣṭhāna mouldings support the talajaṅghā with Vaiṣṇava deities, the Vaikuṇṭha-nārāyaṇa in the posture of regal case is perhaps the best example of that representation of Viṣṇu on the walls of the Trend "B" temples (Plate 1234). The upper register above the medial eave-cornice shows the usual turreted short niches. The kapilī shows a fine pointed Viṣṇukānta bell-member (Plate 1234). The bhadraprāsādas are as well carved as the vimāna (Plate 1235). The superstructure has the usual minute detail. The pillars within the hall are common place Śrīkāra, the ceilings follow the standard period patterns including the star-shaped, the lantern with carved octagonal, the Śrīcakra type, etc. The foundation inscription is unavailable; however, on account of the style of carving and the presence of the sculptor's Mallitamma's signature on some sculptures, the temple has been assigned to c. 1250-60.

Nāgalāpura, Cennakēśava and Kēdārēśvara (Plates 1236-1240)

The village contains two almost identical temples, one dedicated to Viṣṇu (Cennakēśava) and the other to Śiva Kēdārēśvara (Plates 1236, 1237). Both are without the jagatī. The vimāna in both cases is star-shaped (without the bhadras) and possesses the

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compliment of finely decorated six courses in the adhiṣṭhāna (Plate 1238) as at the Lakṣmī-Nṛsiṁha temple at Nuggēhaḷḷi and similar other examples of the fully decorated class; the narapīṭha, however, has been left blank. (The carving of the haṁsapīṭha is embroidery like; Plate 1238.) The customary two registers of jaṅghās are here also, the lower showing images canopied under complex floral climbers. The images on the jaṅghā reflect the characteristic pantheon of the enshrined deity in each case. The upper jaṅghā, separated by a medial chādya, shows sham-niches with kūṭas. The opening (along with a porch), in case of the Kēdārēśvara temple, was at the south instead of east. The central hall-pillars of the Śrīkara order are polished and well-finished with carving (Plate 1239). Also, the ceilings there have been fashioned better; the one above the nave, which shows a lotus lambana-pendent, is indeed a charming example of its class and period (Plate 1240). The corresponding ceiling in the Cennakēśava temple is of the Aṣṭa-Dikpāla type. The south face of the hall and the east-porch are in each case very ruined. The name of the sculptor Baicoja, son of Sigoca, figures here in label inscriptions at seven places. Since the same names also figure in the context of the Lakṣmī-Nṛsiṁha temple at Nuggēhaḷḷi (A.D. 1246), the Nāgalāpura temples may date from the *c.* mid 13th century.

Sōmanāthapura, Kēśava temple (Fig. 211; Plates 1241-1253)

If the Hoysaḷēśvara at Haḷēbīḍ is the premier and the most impressive building in the ornate style, the trikūṭa Kēśava temple at Sōmanāthapura is the last and the most perfect statement in that vein. The temple complex had been founded by Sōmanātha Daṇḍanāyaka in A.D. 1268 in the village he had made into an agrahāra and rechristiened "Sōmanāthapura". The temple has all the main structural components as well as subsidiary adjuncts of a complete ensemble. It stands in a paved courtyard measuring 215 ft. x 177 ft. and is surrounded by a series of 64 conjoined dēvakulikās and their mālikā-cloister disposed along south, west, and north, somewhat reminiscent of the western Indian Jaina temple's plans, with a dvāramaṇḍapa or balānaka at the east. The temple is trikūṭācala standing on a low but clearly moulded jagatī-platform, the three shrines sharing a raṅgamaṇḍapa which is screened at the front (Plate 1241). The jagatī's stairway at the east had been beautified by two miniature shrines, both of which, however, have lost their superstructures. The jagatī, where it supports the raṅgamaṇḍapa part, is based on an orthogonal plan; the part relating to the temple proper (which is major) is stellate in accord with the totally stellate configuration of the three shrines (Fig. 211). At the sharp points of the karṇa-angles of the jagatī were placed elephant figures; elsewhere these were of the divinities set in ornamental frames: some of these, from both categories, have survived.

Each one of the three shrines is matchless for its organic harmony consequencing from the perfect proportions, dynamic basal configuration, balanced and pleasing elevational contours, and matching ornamental elaboration. Their combined effect is one of a peaceful presence and of absolute equilibrium (Plate 1241).

A continuous adhiṣṭhāna consisting of the six superposed friezes (which drops siṁhapīṭha) is as noble as in any other example which preceded this instance (Plates 1243, 1244). The maṇḍōvara-wall above is, as usual, divided into two jaṅghās, one above the other, separated in this case not by a much too projecting and prominent eave-cornice but by the skillful combination of three minor and ornamented mouldings, namely a paṭṭikā bearing hanging pearl tassels followed by a kumuda-torus and the maṇipaṭṭikā or jewel-band, all in tight union (Plate 1244). Also, the wall is shafted — the shafting continuing in the upper register piercing through the aforenoted intervening divider — and between the shafts, at the lower jaṅghā, are applied (over a

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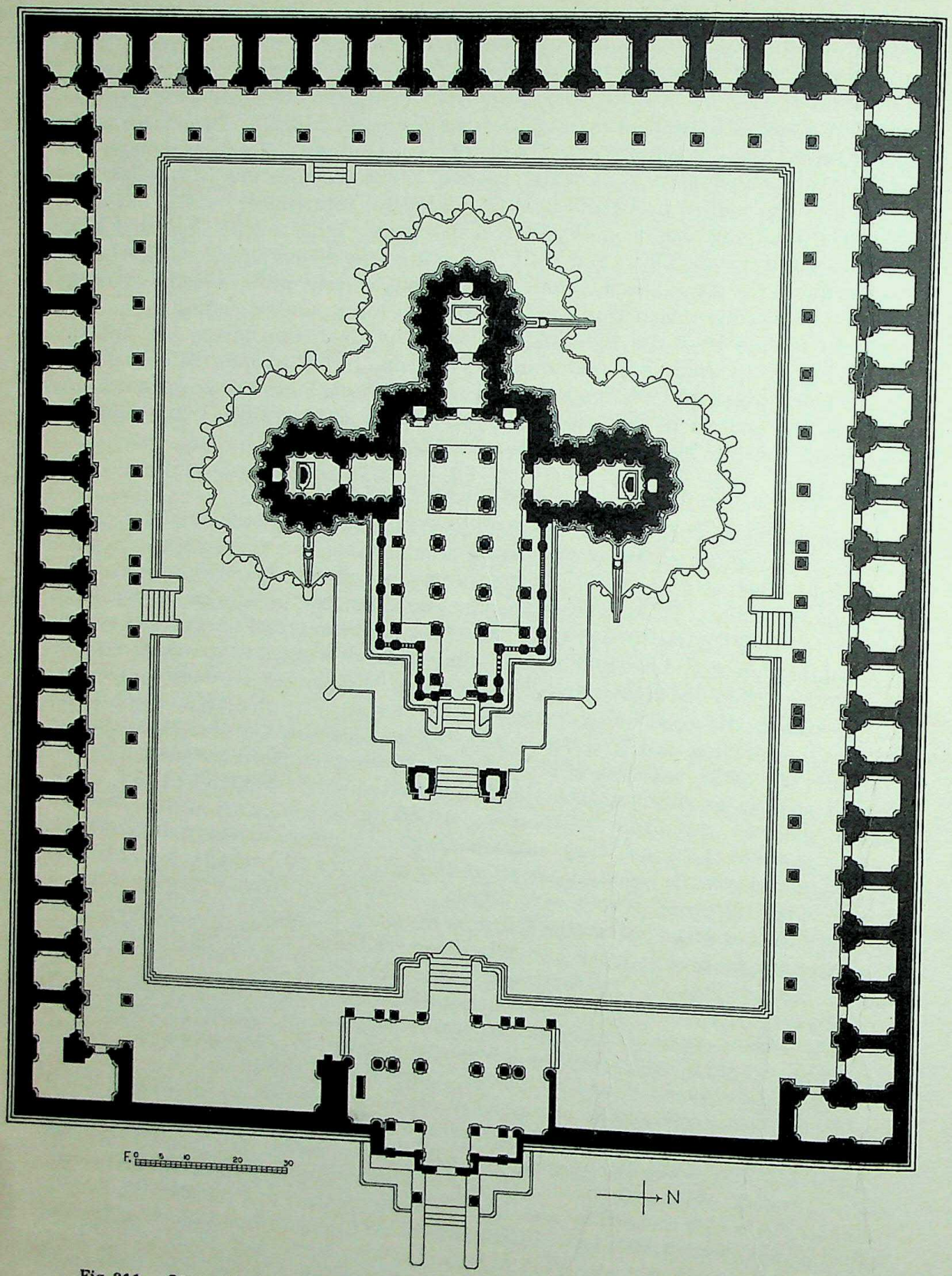

Fig. 211. Sōmanāthapura. Kēśava temple, plan. (After Mysore Archaeological Department.)

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mañcikā or vēdī) the customary divinity-niches with floriated canopies (Plate 1244). The sculptures are notable not so much for their individual artistry (except for their most intricately done jewellery) as for their aggregational effect (Plate 1244). They are mostly Vaiṣṇavaite but also include those of Gaṇeśā, Brahmā, Sūrya, Indra, Kāmadēva, Sarasvatī, and Caṇḍikā. Several of these images bear label inscriptions mentioning in all eight artists, among whom Mallitamma figures more prominently: he also figures at Nuggēhaḷḷi. The ūrdhva-jaṅghā, as usual, carries the architectural decoration of dwarf, turreted, shallow, and empty (and thus purely decorative) niches. This is surmounted by the final major eave-cornice of the entablature which is projected just to the extent needed.

The catuṣtala superstructure (Plate 1242) has an easy gradation of the floors and the total appearance is one of smooth resonance and perfect integration. The śikhara follows the configuration of the plan but, instead of seeming geometric, it looks like a huge inverted flower with silken petals (Plate 1242). The quadruple padma above is like the multiple padmacchatra-cap of a good Mālavan Bhūmija temple. The kalaśa-member is not that prominently manifest owing to its attenuation here but still it succeeds as an ultimate point signifying the full stop to the highly articulate vertical rise.

The kapilī's ūrdhva-jaṅghā preserves at the vestigial multi-faceted or star-shaped bell member of the wall-pilaster (Plate 1244). The rear hall-walls, where the three shrines join through kapilī, are of a closed hall specification. They do not, however, have two jaṅghās but a continuous tall and narrow sham-niches which contain divinity figures, and are topped by Vēsara-kūṭas (Plate 1243). The chādya or eave-cornice's underside decoration here is as sophisticated as, and in complete harmony with the lower structure's details (Plate 1245).

In the fore-part of the hall, the top two out of the six ornamented friezes of the base have been replaced by a vēdikā with figures between the kūṭastambhikās (Plate 1246), and between the miniature turrets at the āsanapaṭṭa-profile occur the siṁhas or vyālas (Plate 1247). The kakṣāsana's ornamentation of the upper and lower paṭṭikā-bands differ in treatment from that of the known precedents (Plate 1247). The figures between the daṇḍikā-panels include divinities as well as erotic tableaux at several places. The dwarf Bhadraka pillars above the āsanapaṭṭa are well moulded but unornamented. The intervals between them is filled with perforated grilles divided, curiously into two sections, with the help of an eave-cornice. These jālas are in general of the Puṣpakaṇṭha and the Kuñjarākṣa type (Plate 1246). The hāra-tiara above the eave-cornice defines the upper end of the hall's forepart and the rear corners.

Inside the hall are seen at first two pairs of 32-pointed star pillars (Plate 1248) followed by the raṅgabhūmikā-nave supporting the four customary polished Śrīkāra pillars of black stone (Plate 1249). The ceilings are mostly in good designs, the two different types of Nābhicchanda, one of which is allied to the Cālukyan type having concentrically disposed kōla courses — this occurs in the fore-aisle (Plate 1250) — and the other above the nave being indigenous Hoysaḷa type which follows the raters' pattern mode (but in a highly sophisticated manner; Plate 1251): their designs and execution are in keeping with the spirit and the overall manifestation of the building. The rear-walls of the hall show beautifully embellished dēvakulikā-khattaka (Plate 1249). The northern and southern shrines contain cult images of Veṇugōpāla (S), and Janārdana (N), both of fine workmanship. That of Kēśava in the main shrine had been reported missing.

The columnar dvāramaṇḍapa at the east (Plate 1253), which is the largest of its class in Hoysaḷanāḍu, is made of plain Śrīkāra columns as is the case with the

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colonnaded mālikā (Plate 1252) at the south. (The pillars of the northern mālikā are in the Vijayanagar style.) The temple has been justly famous for its aplomb, harmony, and architectural excellence along with the great predecessors at Bēlūr and Haḷēbīḍ.

Haḷēbīḍ, Vīrabhadra temple (not illustrated)

This small dvi-aṅga vimāna with a tri-aṅga gūḍhamaṇḍapa is a hybrid. Its adhiṣṭhāna is of Trend "A" type but without the prati-kaṇṭha; its kapōtapālī is decorated. Its jaṅghā has figure sculptures in the style of Trend "B" (ARMAD 1930, Plate IX, 2; also Setter 1992, Plate 129) showing Śaiva and Vaiṣṇava divinities and associated figures in vine and floral canopies. And the superstructure, incongruently, is Phāṁsanā with the Saḷa group at śukanāsa crest. Stylistically, the temple may date from mid 12th century.

Supplementum

The supplementum discusses such temples which have not been included in the chapters that have gone before the last one.

Nīlagunda, Bhīmēśvara (Fig. 212; Plates 1254-1271)

Nīlagunda is situated some six or seven miles west, southwest of Haraḷahaḷḷi where a trikūṭa temple of the Gutta period, earlier discussed, stands. The Bhīmēśvara at Nīlagunda is a rare example of a quadruple temple (Fig. 212; Plates 1254, 1255), the main (and larger) catuṣṭala vimāna at the west for Śiva, and two small shrines, each without the superstructure, joined at the north and the south bhadra of the closed hall. Each of the three shrines has been provided with an antarāla which opens into the aforesaid shared hall (Fig. 212). At the only opening of the hall, the eastern doorway, comes a platform with opposed flights articulated at its east end by one more shrine (Fig. 212) which is damaged in the upper section of the wall and also is without the superstructure.

The Kapōtabandha adhiṣṭhāna acts as a base for the entire temple ensemble, its meṣa-makara-paṭṭikā is evidently the most gorgeous of its type in all Karnataka. Its nakra-heads have been finished by artists who would have fashioned the lion-thrones for the kings (Plate 1257). This paṭṭikā has, of course, all the details known from the parallels in the Cālukyan temples of the 11th and early 12th century, including a monogram-like composition where the grāsakīṅkaṇikā is flanked by a pair of vyālas (Plate 1258): at one other place, beneath the grāsamukha, stands Kōdaṇḍarāma and is flanked by the members of the Rāma's familiar entourage (Plate 1259) — a composition in this context and manner that possibly emanated from the designer's individualistic fancy.

The central vimāna has karṇa with a sham-niche, bhadra with a khattaka on the subhadra face, and the salilāntara-recess occupied by a kūṭastambha with a tōraṇa-surround above. The three bhadra-niches were occupied, according to Rea, by Kālabhairava, Īśvara (Śiva), and Nṛsiṁha, all now mutilated (Plates 1254, 1255). The superstructure is fully carved, drawing its repertoire of ornamental motifs from various Cālukyan vogues of decoration, such as the lightening-flash tōraṇa, framed slabs, ornate nāsīs and the half angle-nāsīs, etc. at the bhadraśālā positions (Plate 1256). The angle-ardhanāsīs have a Hoysaḷa look, though inset figures of Nidhis, etc. with their tapering karaṇḍa-crowns are ethnically and typologically akin to Cālukyan than Hoysaḷa. The ornament here in general has been delineated with a firm line besides

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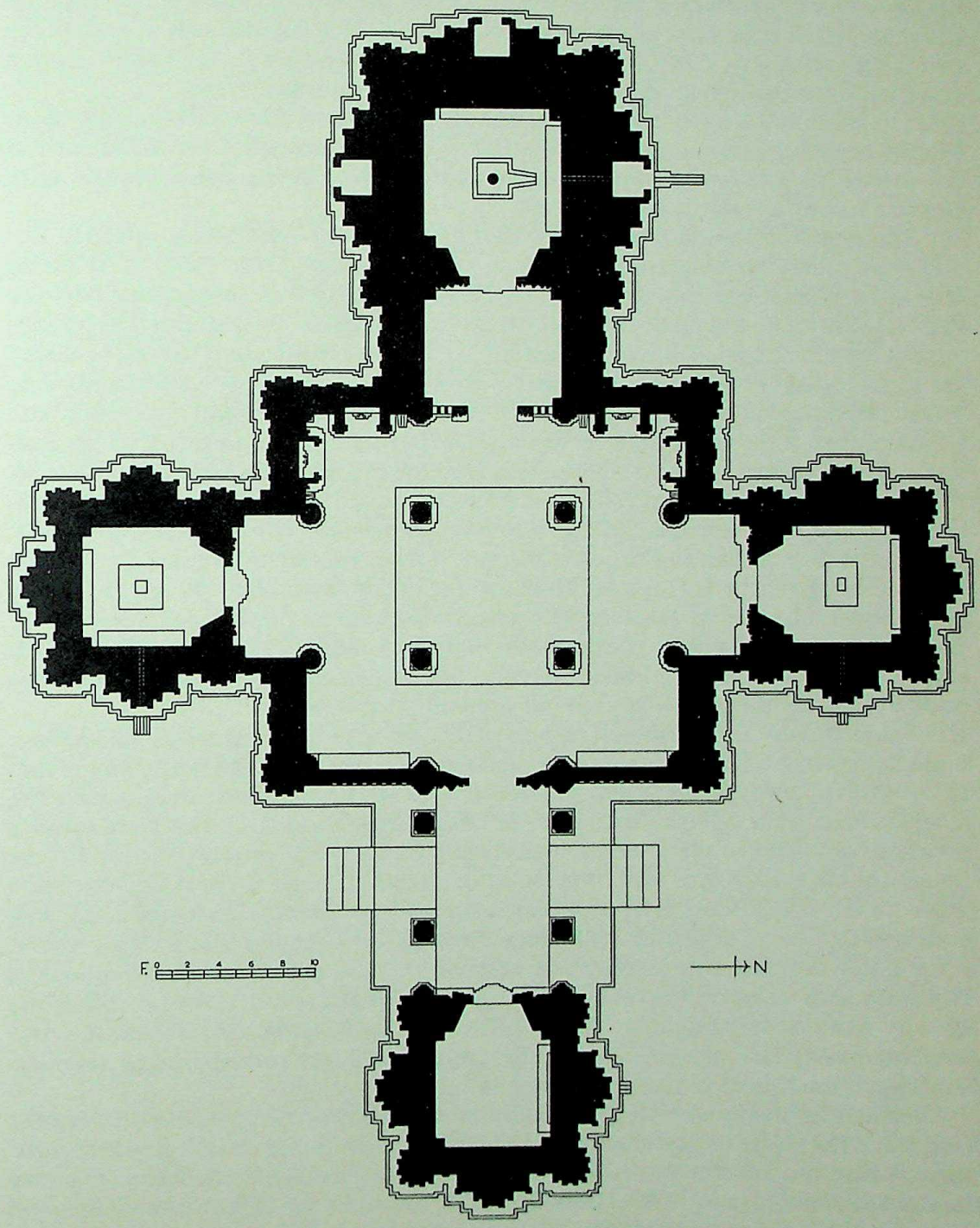

Fig. 212. Nīlagunda. Bhīmēśvara temple, plan. (After A. Rea.)

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strong smithy-like detail. While the temple this size would have been catuṣṭala in the Cālukyan main domains, here, like the Hoysaḷanāḍu buildings, it is tritala. The kapilī has the usual Bhadraka wall-pilaster together with the pair of kūṭastambhas set in the flanking wide recesses. The śukanāsa with decorated profiles and fronton sits above the kapilī-walls.

The bhadra-prāsādas follow the same wall-pattern as of the vimāna except replacing the subhadra-khattaka of the vimāna by a sham and turreted niche which is a little wider and taller than those at the karṇas (Plate 1254). The antarāla area of each of the two lateral shrines is half of that at the main shrine and obviously cannot have a śukanāsa since the two vimānas in question have no superstructures.

The kapilī has a finely ornamented and shapely pilaster flanked by kūṭastambhas bearing powerful tōraṇa-surround (Plate 1260). The gūḍhamaṇḍapa walls, too, have at the pratirathas similar arrangement (Plate 1261). The vimāna has a praṇāla with makaras having a florid tail (Plate 1262).

The platform bearing the opposed stairways supports four neatly chiselled Citrakhaṇḍa pillars with sparse but delicate carving (Plates 1263, 1264). The shrine attached to it at the east may have been for Sūrya, with śākhās of the doorway carefully delineated but left without the ornamental carving. Likewise, the frame of the entrance to the closed hall has hardly any ornament. Its flanking Bhadraka pilasters, however, are well-shaped (Plate 1264). They are in turn flanked by blind Puṣpakhaṇḍa-jālas (Plate 1263). Inside the hall are four polished Śrīkāra with figural decoration and kūṭastambhas at the extremities of its jaṅghā (Plate 1265) as in some Cālukyan instances. They support a lantern ceiling with a central circular kōla bearing a lotus cone (Plate 1266). (The remaining ceilings are also of lantern type but a little less rich in carving.) The wide antarālas of the two side-shrines are without the jāla-screens. However, a pair of full and fluted-and-lobed pillars, indeed of graceful and vibrant form, has been attached at the antarāla entry-way of both the shrines (Plate 1267). They come closer in style to Hoysaḷa, but actually represent a developed form of the Cālukyan shaft-bundle type. The doorways of the two shrines are simple. The southern shrine, on a rectangular pedestal, possibly had enshrined Anantaśayana Viṣṇu; the northern had had Lakṣmī-Nārāyaṇa but presently displaced.

The southwest and northwest corners of the hall have the interior khattaka-niches; those at the west wall sheltered Gaṇēśa and Caṇḍikā; the south and north wall niches at the corners perhaps enshrined goddess figures whose mutilated images are lying outside (Plate 1271). (Perhaps they were Lakṣmī and Sarasvatī.) The west shrine's antarāla's entrance is overly adorned. Between its fluted Bhadraka pilasters are the screens of the Gulika type with pramathas in chains of loops of Cālukyan extraction (Plate 1269), at the bottoms of which are stationed the Śaivaite door-guardians with attendant figures, all standing under floral Hoysaḷa-like canopies (Plate 1268). Above, at the lintel, between two makaras but without a tōraṇa, are carved seated images of Tripuruṣa with consorts, the central Hara-Gaurī figure is flanked, on either side of the seat, by Skanda and Gaṇapati (Plate 1270). The garbhagṛha's doorframe has two stambhaśākhās. The ratnaśākhā and the padmaśākhā are carved in low relief. A Śivaliṅga is enshrined in this main vimāna.

Regionally, and hence also historically, Nīlagunda may then have been within the territory of the Gutta dynasty under the imperial suzerainty of the Cālukyas. Stylistically, it may be dated to c. early 12th century, possibly some years later than the Haraḷahaḷḷi's trikūṭa temple. The presence of the fourth shrine at the east and the blind screens at the hall's front block the light in the interior which for early and most late hours of the day remains sunk into darkness.

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Lakkuṇḍi, Nārāyaṇa guḍi (Plate 1272)

This north-facing tritala vimāna has very cleanly rendered and perfectly proportioned aṅga-divisions. The delicate, tall wall-shafts and the khattaka-niches at the subhadra-face add to its simple grace. In the superstructure, the bhadraśālās alone are carved: the carved details and manner of rendering are reminiscent of Hoysaḷanāḍu. (Lakkuṇḍi, by c. A.D. 1190, had come under Hoysaḷa control for some time.) A substantial kalaśa crowns the shapely śikhara. The short kapilī has on each side a Bhadraka wall-pilaster. The oblong hall has Śrīkāra pillars and hastihasta-stairway. The temple may have been the handiwork of the Cālukyan artists but showing a Hoysaḷa inflexion in the batter of the superstructure and the manner of shaping its constituent elements and decorative enrichment; it may date from c. the late 12th century.

Bandaḷike, Sōmēśvara and Trimūrti temples (Plates 1273-1276)

Bandaḷike or Bandanike was the capital of the Kadambas of Nāgarakhaṇḍa in the medieval period. The town was known at least from the early tenth century as an inscription of A.D. 918 at the ruined Jaina basadi would attest. The temple of Sōmēśvara (Plate 1273), known also as Ānekalsomaiyya, had been founded in c. 1160 (or 1274 ?) by Boppa Seṭṭi and was then called Boppēśvara. It is a sort of triple shrine whose exterior is plain and the recessed walls are barely relieved by a ratnabandha. The superstructures perhaps had never been built or were meant to be done in brick. The main west shrine is a fuller square but the side vimānas are just half cells without the inner doorways. The front of the hall has a pañcaśākhā doorframe with nicely carved vallī-śākhā and the delicately cut and shaped stambhaśākhā (Plate 1274). This is, on either side, flanked by a Bhadraka wall-pilaster of good workmanship (and for its decorative detail once again reminiscent of the Cālukyan workmanship) and next by perforated screens illustrating epical battle scenes. The mukhacatuṣkī-porch has disappeared. The closed hall has four lightly burnished dark grey Śrīkāra pillars showing well-carved maṇibandha and the four detailed leaves at the cardinals of the bell-member (Plate 1275), clearly a Cālukyan convention.

The Trimūrti temple is a trikūṭa temple with three tritala vimānas and a common closed hall. They have identical plan and very similar elevational aspect, the southern shrine well illustrates its nature (Plate 1276): the walls show karṇa with a false (and turreted) niche, bhadra with a pair of staggered upabhadras — the subhadra-face showing a niche — and the salilāntara having a kūṭastambha with a Drāviḍa-kūṭa. The fine proportional relationship of the aṅgas and of the superstructure with sparingly carved bhadraśālās of a few talas lend dignity as also make the shrines attractive. The western shrine's superstructure has partially collapsed. The outer shell of the hall's façade, together with its original doorframe is gone. Inside are four Śrīkāra pillars; the main vimāna has an antarāla with lateral screens as well as a perforated tōraṇa above. The exterior comes closer in appearance to Hoysaḷanāḍu; the interior to north Karnataka. The temple may have been built in the sixties of the 12th century or later.

Nanditāvare, Amṛtaliṅga-Māṇikēśvara (Plates 1277-1280)

The village is located outside the traditional boundaries of Hoysaḷanāḍu; but, like the Harihara's Hariharēśvara temple, this temple was built by a Hoysaḷa general, in this case Daṇāyaka Māṇikaṇṇa, in c. A.D. 1220. Hence the elements of the Cālukya land have also entered into its make up. The vimāna's superstructure has been lost, the Saḷa-group once stationed at the apex of its śukanāsa is lying on the ground. The vimāna has a decorated adhiṣṭhāna, the mukhapaṭṭī of the kapōtapālī and the prati-

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kaṇṭha's vyālāvalī are fully carved (Plate 1277), somewhat like the Hariharēśvara parallel at Harihar. The jaṅghā shows khattaka-niches with female-attendants at their pillarettes and in each case capped by a large simmering turret above (Plate 1277). The most interesting part of the wall are the frameless figure-sculptures introduced on the mañcikā-pedestals at the karṇas, upabhadras, and in salilāntara-recesses. The usual shallow sham-niches and the kūṭastambhas have been eliminated. This convention reminds us of the two precedents in the Cālukyan country, the temples at Kuraḷgēri (Nāgaliṅgēśvara) and Mukkunda (Īśvara) (Plates 164, 165; 210, 212). The figures, too, are not in the Hoysaḷanāḍu style but in the north Karṇāṭa mode, bedecked as they are with sparse jewellery and show different ethnic mould. A few of the divinity figures strangely lean toward the 11th century body language, exhibiting placid expression and suave dvibhaṅga postures (Plate 1278).

The figures on the south wall include Brahmā, Viṣṇu, Indra, Vināyaka; also Bhairava, Rati and Manmatha. On the west wall there are some Śaivaite figures such as the Ardhanārīśvara and the Dakṣināmūrti, also Harihara, and a few apsarases. On the north wall occur two figures each of Śiva as well as of Pārvatī (one of which represents "Kirātavēśā Bhavānī"), then Kālī (?); also Arjuna, Bhīma, and possibly the effigy of the builder of the temple, Māṇikaṇṇa. A fine praṇāla with the carving of a bālavidyādhara riding a laughing makara on both profiles, occurs at the north side (Plate 1279).

The gūḍhamaṇḍapa has been completely masked by recent construction of walls and a school building. Interior, which is intact, has the usual Śrīkāra pillars, the wall-pilasters here are without the bell member. The nave ceiling is Samatala showing Aṣṭa-Dikpālas with a central box bearing the figure of an eight-armed Naṭēśa. The others are flat and left blank. The usual dēvakulikā-khattakas are also there at the walls. The north and the south bhadras have cells provided with simple doorframe and lateral screens: the north cell contains an image of Kēśava; the south cell may have contained an image of Gōpāla. The main or west cella has an antarāla flanked by lateral screens as at the bhadra cells. Above the lintel are placed three discrete blocks bearing Tripuruṣa images where Śiva figures as Naṭēśvara; these three once again are reminiscent of the 11th century idiom. Inside the hall are placed the images of Gaṇēśa, Sarasvatī, Caṇḍikā, Ṣaṇmukha; also Hara-Gaurī, a Sapta-Mātṛkā panel, and nāga and nāginī figures. Standing outside at the east is a modern square room enshrining the original Nandi of this temple, indeed of fine workmanship (Plate 1280).

Koḍakaṇi, Śiva temple (Plates 1281-1283)

The temple's vimāna is like that of the Udari temple; it likewise has the aṅga-divisions sans phālanā-indentations. The plain adhiṣṭhāna supports an equally plain wall relieved only by a medial ratnapaṭṭa (Plate 1281). The gūḍhamaṇḍapa is laid on straight mānasūtra and continues the vimāna's medial band on its wall surfaces. Inside the hall are four reddish Śrīkāra pillars with four leaves at the bell-member of each as in most Cālukyan precedents (Plate 1282). They support a Padmaśilā, again clearly in the north Karṇāṭa idiom (Plate 1283). Among the images in the khattaka and elsewhere inside the hall are Vināyaka, Caṇḍikā, Viṣṇu, and the slab bearing the Sapta-Mātṛkās. The uncarved doorframe at the antarāla is flanked by plain Ṛjusūtra-jāla and simple bhadra wall-pilasters without the bell-member. The temple, according to an inscription on a pillar, existed in A.D. 1203. It may have been built some time before that date. (Does the style of temple derive from that prevailed under the Kadambas of Nāgarakhaṇḍa ?)

M. A. Dhaky

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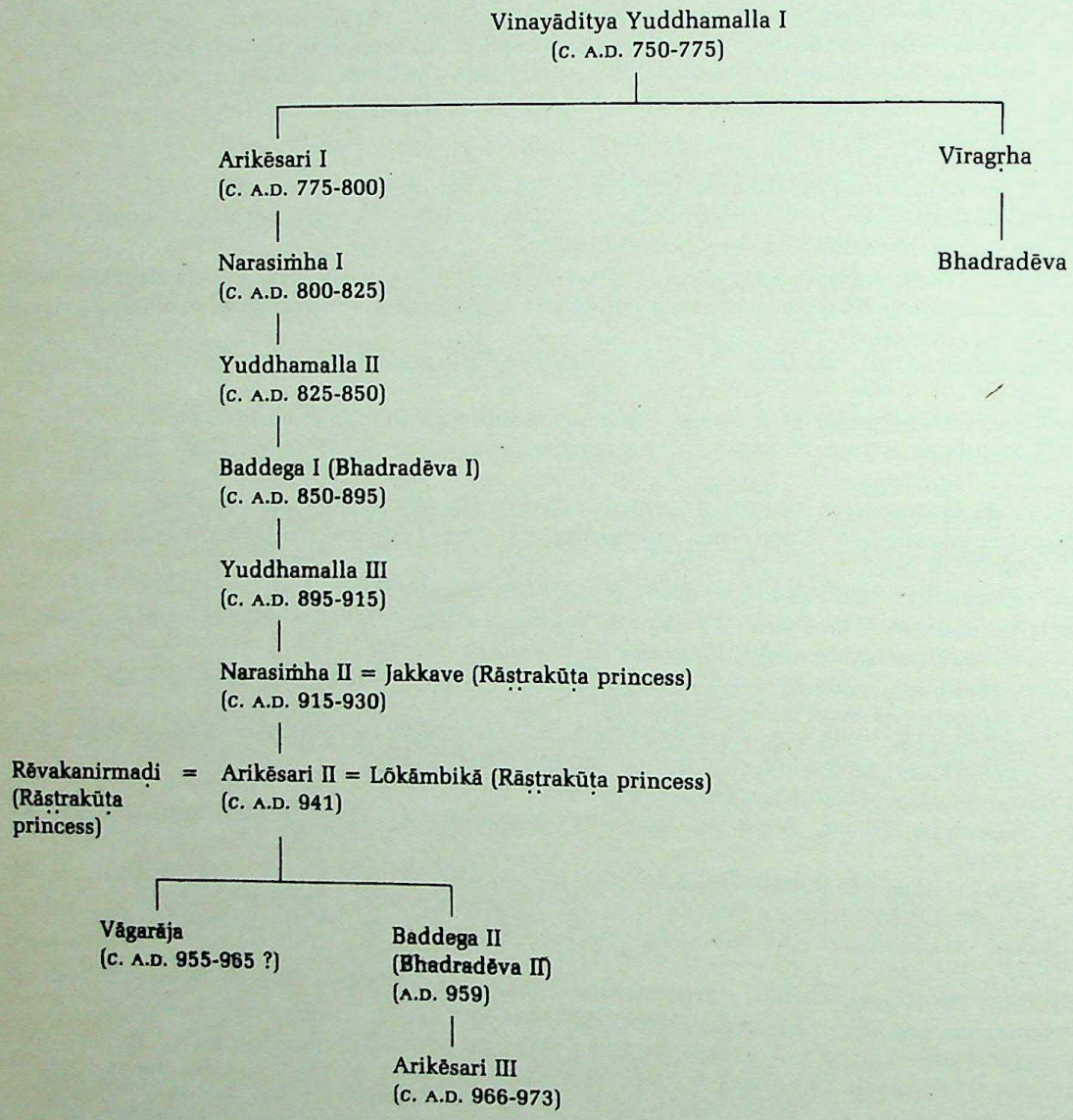
Genealogical Table: *Calukyas of Vēmulavāḍa*



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CHAPTER 42

Teliṅgāṇa style, *c.* A.D. 950-1000

Calukyas of Vēmulavāḍa

Historical Introduction

The familial relationship of the Calukyas of Vēmulavāḍa — ancient Lēṁuḷavāṭaka in Teliṅgāṇa — with the Calukyas of Vātāpi or, on the other side, with the Eastern Calukyas of Vēṅgī is unknown. The Calukyas of Vēmulavāḍa had been powerful subordinates and military commanders of the Rāṣṭrakūṭa monarchs whom they had loyally served from the dynasty's dawning as imperial power in *c.* A.D. 757 to its downfall by A.D. 973. And with the disappearance of the Imperial Rāṣṭrakūṭas, the power and prominence of the Vēmulavāḍa Calukyas also disappeared. These chiefs controlled the region of Sapādalakṣa (Kosavaḷam Savālakhe) which included the pre-medieval Asmanta and Sabbināḍu or much of the present day Karimnagar and Nizamabad Districts of Andhra Pradesh. Their first capital was Bōdhana, ancient Pōdana, the famous tīrtha-town of the pre-medieval and medieval narrative Jaina literature.

The first chieftain of the dynasty, Vinayāditya Yuddhamalla I, was a vassal of the Rāṣṭrakūṭa potentate Sāhastuṅga Dantidurga: he had actively assisted the monarch in his military expeditions. Yuddhamalla's son and successor Arikēsari I had helped Rāṣṭrakūṭa Dhruva against Gōvinda II in the internal strife of succession. He likewise had subjugated the entire Vēṅgīdēśa together with Trikaliṅga province and, as a result, was rewarded by the emperor with a portion of the conquered territory. Possibly in Arikēsari's time, Vēmulavāḍa, instead of Bōdhana, had become the seat of power of this dynasty.

The times of the next two rulers — Narasiṁha I and Yuddhamalla II — were inconsequential. It was Baddega I, a victor of many battles (who as a result had earned the title of "Solada-gaṇḍa"), with whom the fame of the family once again began to shine. However, at least once he had met with a disastrous defeat, that was at the hands of the Eastern Calukya Guṇaga Vijayāditya III (A.D. 849-892) when he attacked the Vēṅgī country on behalf of emperor Kṛṣṇa II. This defeat subsequently was avenged by routing the Vēṅgī army and taking as captive the Calukya Bhīma I.

Baddega had founded the great temple of Baddegēśvara at Vēmulavāḍa. The other two temples — Rājēśvara and Nagarēśvara mentioned in a tenth century inscription of the tantrapāla Peddana — may also have been either built, or else they existed, in the time of Baddega in the capital city.

Baddega's successor Yuddhamalla III had nothing of note to his credit. But with the ascending on throne of his son Narasiṁha II, the lustre of the dynasty once more began to radiate. Narasiṁha assisted his master, Rāṣṭrakūṭa emperor Indra III, and vanquished Lāṭadēśa and the Mālava country. Likewise, he substantially helped his

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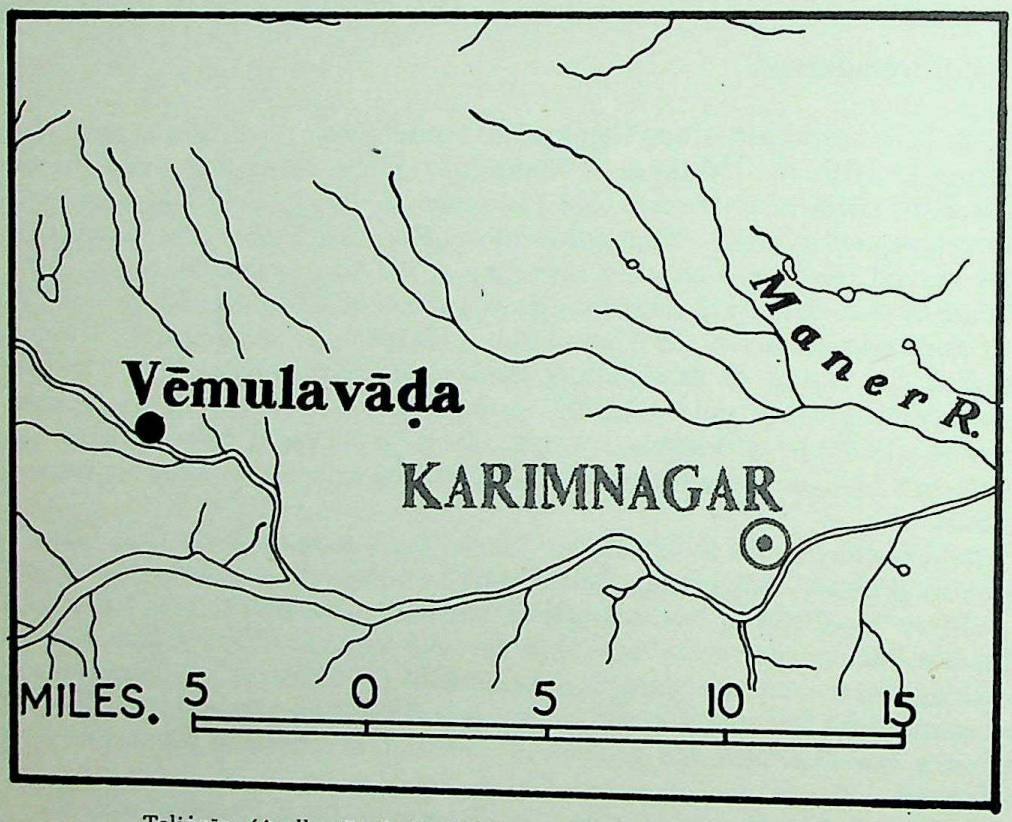

Teliṅgāṇa (Andhra Pradesh), Calukyas of Vēmulavāḍa, temple sites.

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overlord in inflicting a crushing defeat on the Gurjara Pratīhāra monarch Mahipāla, set up a pillar of victory at Kālapriya, and bathed his horses in the waters of the holy river Gaṅgā. He married the Rāṣṭrakūṭa princess Jakkave who probably was the sister of the Rāṣṭrakūṭa monarch Indra III.

Arikēsari II, who succeeded Narasiṁha, had married Rēvakanirmaḍi, the daughter of emperor Indra III, and also another princess of the Rāṣṭrakūṭa family, Lōkāṁbikā. He had grown powerful enough to take part in the Vēṅgī politics of succession and had given asylum to the Eastern Calukya prince Vijayāditya V. In the Rāṣṭrakūṭa family feuds, he assisted Baddega Amōghavarṣa III against the wayward and wicked Gōvinda IV who had, as a result, sent one of his feudatories to counter as well as punish Arikēsari, but his attack was successfully repulsed. In A.D. 936, Gōvinda was dethroned and replaced by Amōghavarṣa.

In Arikēsari's time, Narasiṁha's tantrapāla Peddanārya founded a temple to the Sun god (Āditya-gṛha) in Vēmulavāḍa, to the maintenance of which his master, the duke, gave a generous donation of land. Narasimha's mahāsandhivigrahi — minister for peace and war — was Guṇāṁkuśa. His court was graced by the great Jaina poet Śubhanandi Pampa, the author of the famous Kannaḍa work, the *Ādipurāṇa*. The poet also composed one other masterpiece of Kannaḍa literature, the *Vikramārjunavijaya*, which sings the glory of the Calukya dynasty and of the exploits of its sions including his patron Arikēsari for whom he composed this epic. Arikēsari, in recognition of the poet's merits, bestowed on him the gift of the village Dharmavūr. Pampa's brother Jinavallabha founded Tribhuvanatilaka-Jinālaya on Vṛṣabhādri (Bommalagutta) near Kurkiyāla village. Jinavallabha's wife Bhagiyabbe had set up a metal Caturviṁśatipaṭṭa image of a Jina, now in Nahar Museum, Calcutta, and had also founded a basadi named after her as known from the Jina metal image in the Government Museum, Madras.

Arikēsari was succeeded by his elder son Vēgarāja or Vāgarāja (A.D. 955-965), who in turn was succeeded by his step-brother Baddega II, who apparently had ruled for a short period. Baddega built the Śubhadhāma Jinālaya for the famous Jaina poet, epistemologist, dialectician and pontiff, Sōmadēva Sūri of Gauḍa Saṅgha, who earlier was at the court of the Pratīhāra monarch Mahēndrapāla II of Kanauj. Previously in Kanauja, Sōmadēva had written his famous work on polity, the *Nītivākyāmṛta*, this must be before A.D. 957. Possibly at the instance of the same king, he had composed one other work, again on the science of polity, the *Trivarga-Mahēdra-Mātali-jalpa*. After migrating to south India, the duchy of Vēmulavāḍa, Sōmadēva composed his another famous work, the *Yaśodhara-carita*, more widely known as *Yaśastilaka-campū*, which he completed in A.D. 959 at Gaṅgadhārā, a subsidiary capital of the Calukyas near the aforenoted Vṛṣabhādri. Among his other works were the *Ādhyātma-taraṅgiṇī*, the *Saṇvati-prakaraṇa*, the *Syādvādōpaniṣat*, and the *Yukti-cintāmaṇi-stava*, the last three today unavailable. Arikēsari III, the successor of Baddega II, granted a village to Sōmadēva Sūri for the upkeep of the Śubhadhāma-Jinālaya. Arikēsari also built a Jaina temple at Repaka and endowed it with gifts of lands. And if we take into account the "Yuddhamalla Jinālaya" (by one of the three dukes bearing that appellation), it must be noted that the Calukyas of Vēmulavāḍa, like their overlords the Rāṣṭrakūṭas, were favourably disposed to Jainism even when they patronized Śaivism. The end of the Vēmulavāḍa power came by c. A.D. 973, though there is a small evidence of the survival of the family late in the 11th century. But the old glory of the dynasty had vanished.

The surviving buildings of the Calukyas of Vēmulavāḍa are exceeding few; hence generalizations of the architectural style cannot be worked out. (The distinctive features of the extant two buildings have of course been pointed out in the description.)

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Vēmulavāḍa, Bhīmēśvara temple (Figs. 213-215; Plates 1284-1295)

The temple has been identified by Ramanaiah with Baddegēśvara founded by Baddega I in c. late ninth century and this seems a reasonable, even an assured plausibility. The building is sufficiently large, fairly decorated for that age to be a princely foundation, and, by the style of its figural sculpture and architecture, is of the late ninth century. It shows some affinity with the contemporaneous (and a little later) buildings in the Vēṅgī country on one hand and with those of the southeastern Karnataka of the Rāṣṭrakūṭa period on the other, though it also shows local peculiarities whose significance lay in their becoming seminal for the future architectural style of Teliṅgāṇa.

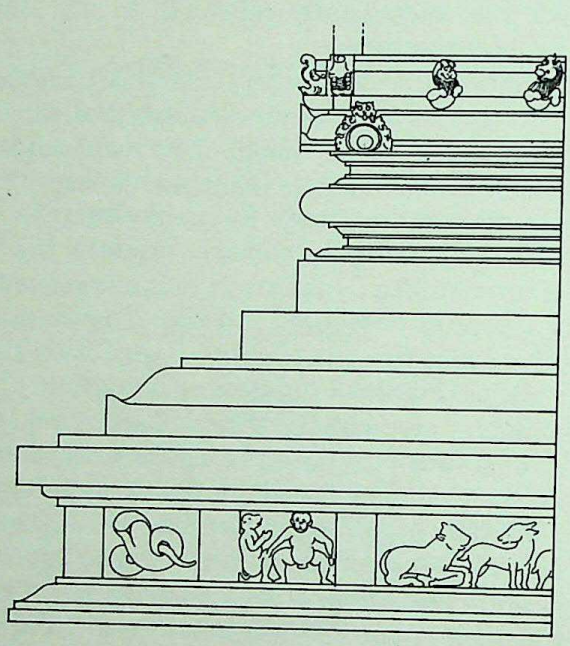

Fig. 213. Vēmulavāḍa. Bhīmēśvara temple, Vēdibhadra upapīṭha and Kapōtabandha adhiṣṭhāna (not to the scale.)

The temple consists of a vimāna and a large gūḍhamaṇḍapa without a porch, both structures possessing massive walls (Fig. 215). The whole building stands on the Vēdibhadra type of upapīṭha (Fig. 213) with figures carved between the galapādas in the kandhara-recess, such as the Liṅgōdbhavamūrtī episode, Vināyaka, *Pañcatantra*-fables, quadruples, etc. and gandharva, nāga, vyāla, and other semi-divine and the like figures (Plates 1285-1287), all rendered schematically as was done in the Pallavan times in Lower Drāviḍadēśa. The adhiṣṭhāna is Kapōtabandha (Plate 1285) with the customary vyāla-makara figures somewhat discretely placed in the prati-kaṇṭha. In the adhiṣṭhāna, three types of kumuda are shown in the vimāna section: the tripaṭṭa in the salilāntara-recesses, the vṛtta or rotund at the karṇas, pratirathas as well as at the upabhadra pairs, and the dhārāvṛtta or fluted at the subhadra-faces (Fig. 214). The vimāna-walls, however, differ from the normal conventions of that age in that even when they are differentiated by projections and recessings in their mass, there is a complete absence of the framing pāda-pilasters, and, in lieu of them, just broad flat surfaces lightly project out and rise upward (Plate 1284). The vimāna thus exudes a subtle feeling and look of a large sepulchral chamber closed on all sides, a trait which was to persist even with many ornate and sophisticated buildings of the future Kākatīya period. The flatness of masses of the wall is matched by the plainness of the

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maṇḍi and the kaṇṭha at the upper section of the wall. The mālā-band above accommodates a variety of figures such as lions, haṁsas, bhūtas, etc., etc. And next, above the kapōta, is the superstructure which, however, is of later origin.

The antarāla as well as the gūḍhamaṇḍapa have the same type of upapīṭha and adhiṣṭhāna as the vimāna has, but, in the wall treatment, pilasters of the Brahmakānta class now participate in the rhythm of the differentiation of wall-mass. At the antarāla

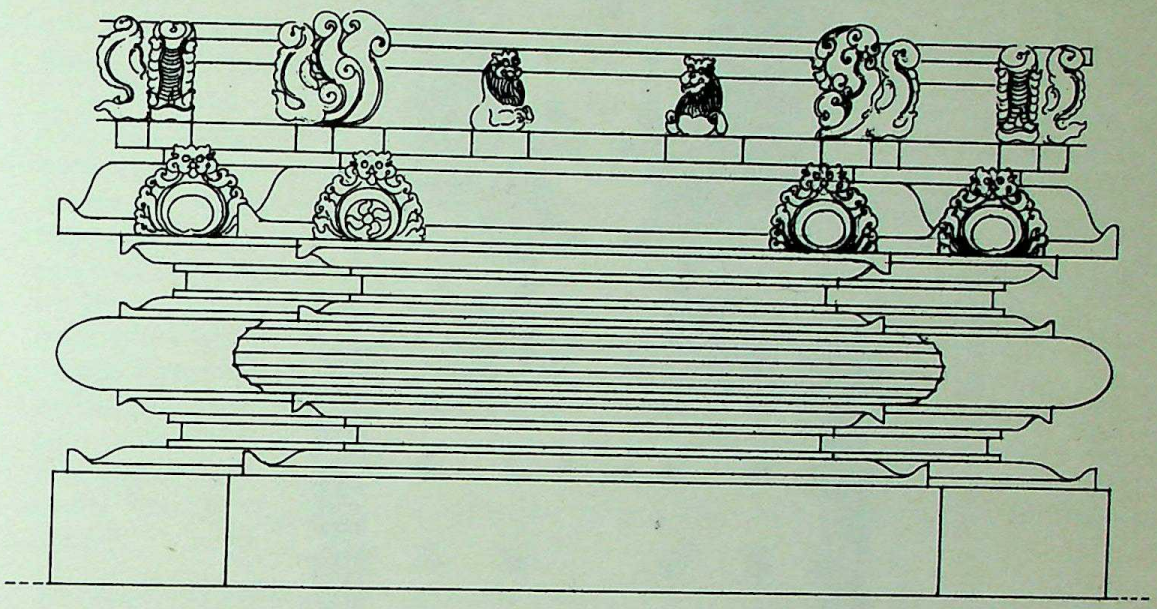

Fig. 214. Vēmulavāḍa. Bhīmēśvara temple, adhiṣṭhāna showing three types of kumuda (not to the scale.)

are rectangular frameless windows, once fitted with jāla, that at the north wall is preserved. (The Gulika-jāla there contains a Mahiṣamardinī figure, pierced around.) The gūḍhamaṇḍapa also has similar windows at the west wall flanks and a wider one at each of the two bhadras as in the Vēṅgī temples of that age (Plate 1288). The access to the hall is through a pair of opposed flights (Fig. 215). The plain triśākhā doorway of the gūḍhamaṇḍapa shows a simple type of makara-tōraṇa (Plate 1289) and at the pēdyā a pratihāra figure flanked by a cāmara-bearing lady (Plate 1290). These figures as well as the rendering of the tōraṇa, for their technique, remind of Toṇḍaināḍu in Tamiḻnāḍu and in part also of Karnataka of the Rāṣṭrakūṭa times.

Within its massive walls, the interior of the hall is spacious and hence has as many as 24 free-standing full columns and 20 embedded pillars (Fig. 215). The cardinal pairs of the 20 pillars that surround the customary four-columned śālā-nave in the outer formation are thinner (Fig. 215). The pillars show several varieties of the Citrakhaṇḍa type (Plates 1291, 1292), most of these, excepting one variety, were to go obsolete in the next phase. They support lintels which, usually, carry the pattern of kalikā-buds and pearl festoons between a motif sometimes met with at the lower end of the kapōtapālī of the vēdībandha in the eighth and ninth century temples of western India, for instance at Roḍā in northern Gujarat. An unusual feature of the interior lies with the central-most part, the nave; it has much taller columns (Plate 1292), because, from the outer square of the pillars rise up a sloping roof (somewhat in the manner of

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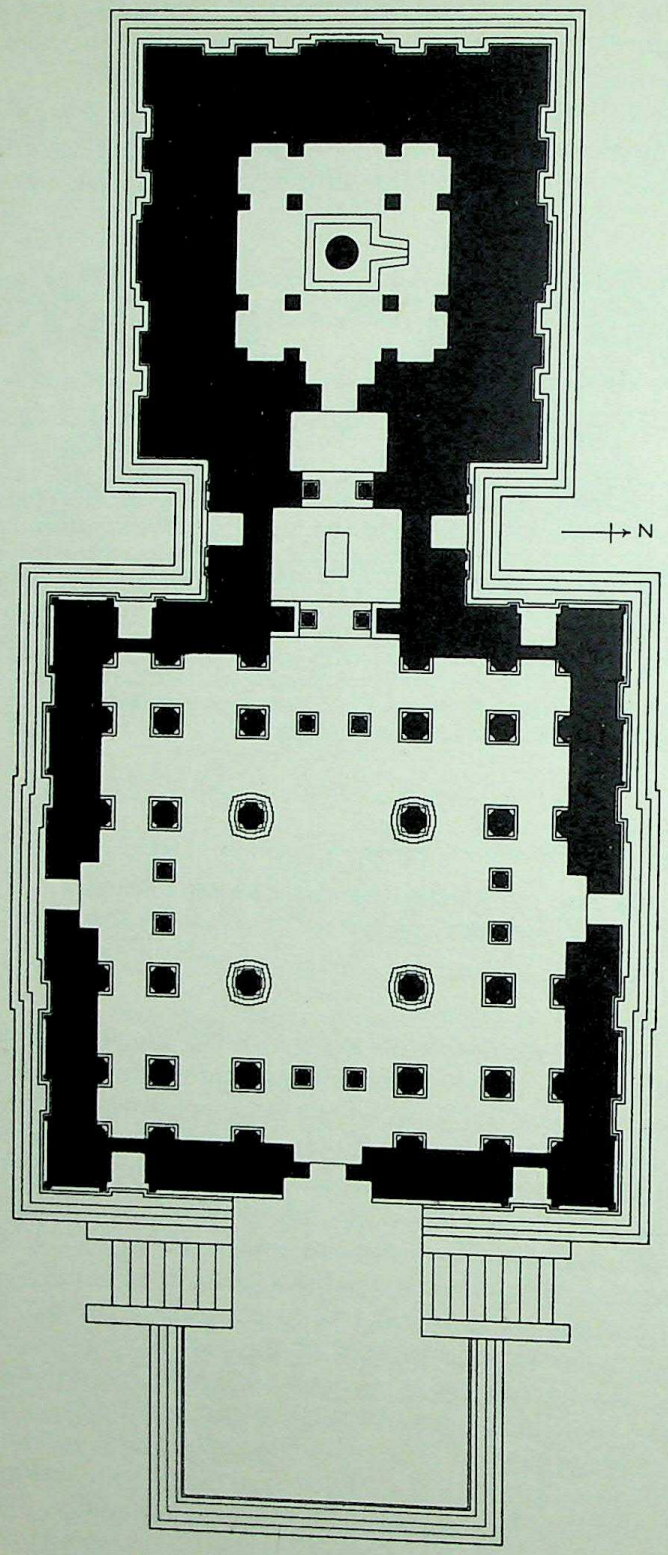

Fig. 215. Vēmulavāḍa. Bhīmēśvara temple, plan. (Based on a drawing by Department of Archaeology, Government of Andhra Pradesh: *vide* R. Sharma, Plate 3; not to the scale.)

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the Lāḍ Khāñ temple at Aihoḷe, *c.* late seventh century A.D., but steeper) to which these were logically required to meet. These four central pillars have a complex maze of carvings at the jaṅghās (Plates 1291, 1293), also fine patterns of jewels and other motifs in the belts between the cube up and the jaṅghā below; also on the cube-surfaces (vallī-fragments, birds like cakravākī, and some other motifs) (Plate 1294). And the laśuna displays various nāsī forms (Plate 1295). Some of the figural and floral patterns reveal very fluid and elegant lines even when they all are hewed in low relief (Plates 1293, 1294).

The dviśākhā garbhagṛha-doorframe shows rūpa- and vallī-śākhā, the pēdyā section has full-blooded individual figures of Gaṅgā and Yamunā.

Stylistically, the temple stands midway in the stream of the Rāṣṭrakūṭa-Karṇāṭa and the Calukya-Vēṅgī traditions and betrays several archaic features. At the same time it possesses elements and features which seem indigenous and were to be fully developed in the next two phases of the Teliṅgāṇa style. For example, the innate tendency and trait involving the total shutting up — not even the presence of a symbolic opening — in the formulation of the vimāna-walls, the variations introduced in the kumuda form in the adhiṣṭhāna, the typology of the decorative patterns of the belts of the tall central Citrakhaṇḍa pillars, a specific variety of the Citrakhaṇḍa pillar (noticed here only at the corner of the outer circle of columns), and the figure of a lady holding the cāmara at the pēdyā of the doorframe, all reappear in a more evolved, better integrated, and stable forms in the next two phases of the Teliṅgāṇa style. The temple thus is important as a link between the past architecture of the pre-medieval upper Drāviḍadēśa and the future regional medieval architecture of the Teliṅgāṇa country.

Vēmulavāḍa, Kēdārēśvara (not illustrated)

The temple going by the name Kēdārēśvara may have been the Rājēśvara of the inscription earlier noted. It has massive walls but the bhadra is well-projected and possesses no hall. The exterior has suffered from white-washings and perhaps partial renovation. The garbhagṛha has two rows of pillars within.

M.A. Dhaky

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CHAPTER 43

II.C.3.b.

Teliṅgāṇa style, *c.* A.D. 1000-1110

Cālukyas of Kalyāṇa

Sources of Stylistic Origins

After the disappearance of the Vēmulavāḍa power, for almost a century, the Teliṅgāṇa territory virtually turned into a cultural non-entity until the advent there of the Cālukya power. The Cālukyas of Kalyāṇa had held sway over a substantially large portion of the Teliṅgāṇa country in the 11th and early 12th century. As a result, along with the political dominance, a strong cultural influence of Karṇāṭa is visibly present there in those decades, notably in the sphere of architecture. The geographical contiguousness of the southeastern Kuntaladēśa to the Teliṅgāṇa territory is also a factor which may have played a role in facilitating the cultural as well as stylistic movements. The Teliṅgāṇa territory apparently was ruled by the Cālukya sovereigns' governors, chosen as they customarily were from relations and trusted officers. In the reign of Vikramāditya VI, the local vassal dynasties such as the Kākatīyas, and the chieftains of Manthena and of Nagunūr also had become consequential. Among the buildings founded during the over-all Cālukya suzerainty in this area, definite evidence, stylistic and in some cases inscriptional, exists. With the few exceptions such as of the Kēśavasvāmi temple at Gaṅgāpur and the Viṣṇu temple at Nagunūr, the foundations, be they architecturally notable or inconsequential, were all Śaivaite. Compared, however to the contemporaneous building activity in the home domains of the Cālukyas, that in Teliṅgāṇa territory had been less intensive. Each of the architecturally more significant buildings of this period in Teliṅgāṇa, moreover, represents a distinctive design and, for some points, shows differing details and different treatment as well as separate idiom of expression. Hence no well-marked and cogent generalities can be said to emerge with regard to stylistic aspects. However, a survey of their main features may still prove useful, as they noticeably betray a few peculiarities which put the buildings apart from those in the main stream of the Karṇāṭan architecture. For there is some evidence that, beside Vēmulavāḍa's, the preceding style of the Vēṅgī country in the eastern Āndhradēśa, but more than that, the style of the Kṛṣṇā Valley as well as that of Noḷambavāḍi further down in the southerly region also had played some role in the make up of these buildings and this, in turn, had acted as a force for the formation of the subsequent distinctive Teliṅgāṇa style. At the same time, some of the specificities or new tendencies by which the early Teliṅgāṇa buildings are distinguished from the Karṇāṭan as well as the eastern and southern Āndhran, refer exactly to the features and details which became the chief characteristics that defined the normative patterns of the art and architecture of the subsequent Kākatīya period. The seeds of originality of the Teliṅgāṇa style are seminally present at this early stage, indeed more markedly than in the Vēmulavāḍa phase, and, in the next century, they proved potentially viable and generative of one of the more important architectural styles of medieval southern India.

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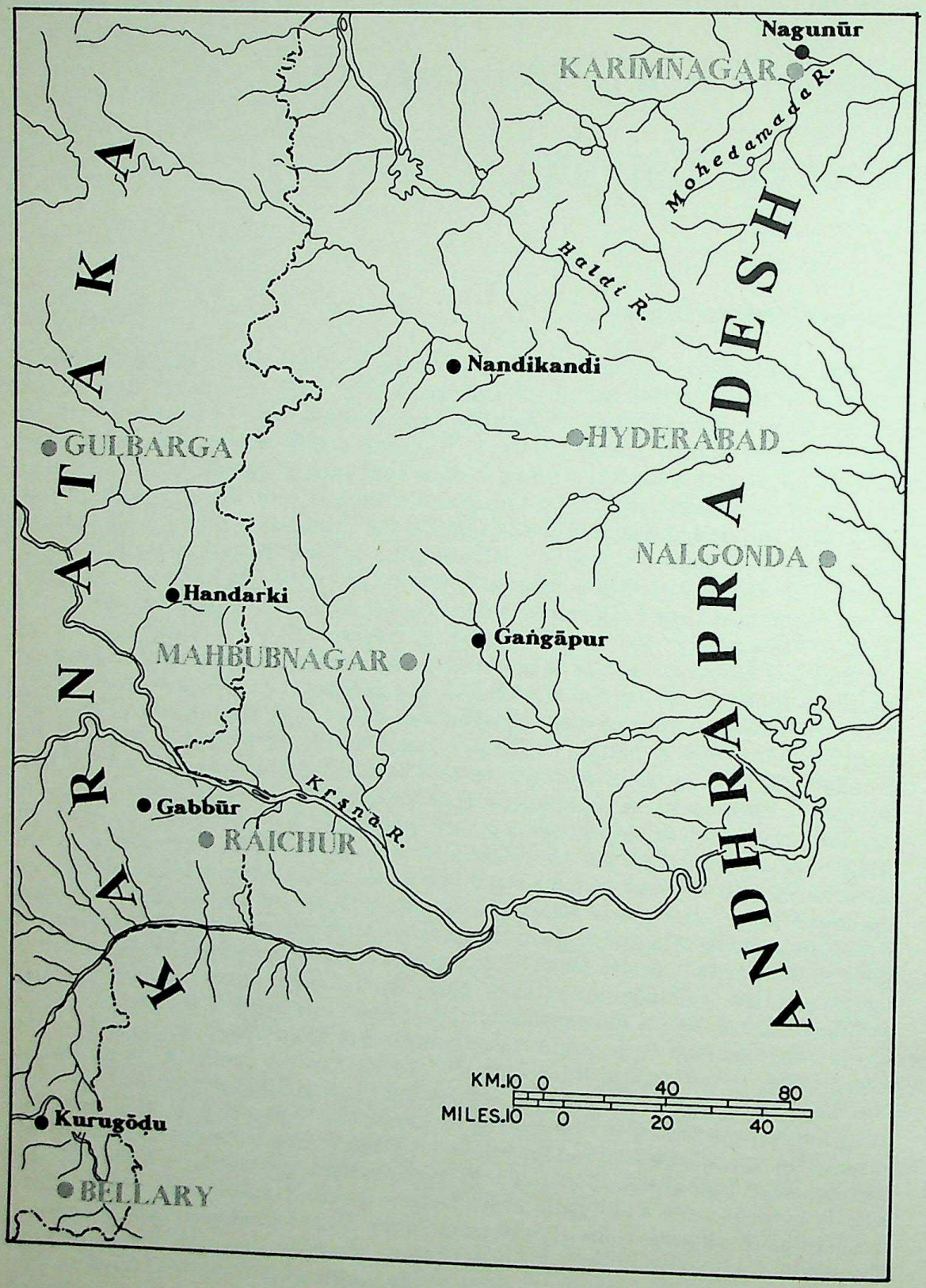

Telingāṇa (Andhra Pradesh), Cālukyas of Kalyāṇa, temple sites.

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Architectural Features

The medieval building activity in the Teliṅgāṇa country had had its beginning some time early in the first half of the 11th century. For some building designs, it initially had made a significant borrowing from those within the home domains of the Cālukyas in Kuntaladēśa. The more important temples of this early phase in Teliṅgāṇa are the Rāmēśvara or Rāmaliṅgēśvara temple at Nandikandi, the Kēśavasvāmi temple at Gaṅgāpur, the earlier trikūṭa temple and the Viṣṇu temple, both at Nagunūr, and the Vēṅkaṭēśvara-guḍi at Gabbūr. Two more buildings, in Kanurūnāḍu tract in Karnataka namely Handarki and Kurugoḍu have been included for the affinity they show to the Teliṅgāṇa buildings.

The jagatī-platform in the Teliṅgāṇa tract was for the first time introduced at the Gaṅgāpur temple and is in form largely analogous to that at the contemporaneous Mallikārjuna temple at Sūḍi in northern Karnataka (Figs. 33, 34). The adhiṣṭhāna also sometimes shows, as a crowning moulding, the gajapaṭṭī. The wall treatment expresses itself in a variety of ways, one pattern (Nandikandi), of rendering the wall mass as if composed by pillars, will be used with increasing favour in the next phase of development. The Karṇāṭa type of wall appears at Nagunūr's older trikūṭa shrine and at Gaṅgāpura. A stellate form of layout for the vimāna with the Bhūmija superstructure is met with at Nandikandi. Unlike Karnataka, Bhūmija was to be extensively employed in the future buildings in Teliṅgāṇa region. For the vimāna with undifferentiated wall masses, the Phāṁsanā mode as a rule is met with, although, in the next phase, Bhūmija, too, was frequently employed for such simple plans. In the elevation of the mukhacatuṣkī (sometimes also the pārśvacatuṣkīs or lateral porches), and the mukhamaṇḍapa as well as the raṅgamaṇḍapa, a set of additional mouldings, a sort of rājasēna in lieu of vēdī, and a vertical (not slanting) kakṣāsana-backrest are included. The western Indian concept, if not mode, of vēdī and the kakṣāsana had been first introduced in Karnataka at some early point in the Rāṣṭrakūṭa period. The kakṣāsana member at this stage in Teliṅgāṇa either shows the sparkling stylized flowers in panels or the figural decoration showing nāyikās and in a few cases animal motifs, etc. For the maṇḍapa, be it of the closed or semi-open type, the Citrakhaṇḍa order is met with, though at Nandikandi it is, and this is an exception, the Bhadraka and the Vardhamāna (both southern adoptions of the northern Indian orders) which dominate the scene. The origin of the Teliṅgāṇa Citrakhaṇḍa pillars lay in some of the late Rāṣṭrakūṭa types and their variants in southeastern Karṇāṭa and in Vēmulavāḍa; one of its more developed mode is first met with in the Ālampur area and proved germinal in developing the spectacular manifestations of that column in the Kākatīya period. The Teliṅgāṇa column's immediate predecessors may be sought in such instances as the columns in the raṅgamaṇḍapa of the Pāpavināśēśvara temple in Pāpanāśī (*EITA*, Vol. I, Part 2, Plate 565); and the contemporaneous example in the subjacent southeastern Karṇāṭa may be seen in the hall of the Nāgaliṅgēśvara temple at Kuraḷgēri (Plate 166) as well as in the temples at Nāgai and Bēvūr earlier noticed.

Nandikandi, Rāmēśvara temple (Figs. 216a, 216b, 217; Plates 1296-1305)

The Rāmēśvara or Rāmaliṅgēśvara temple (Plate 1296), the earliest full-scale Bhūmija example in the Teliṅgāṇa territory (Plate 1297), may date in the first quarter of the 11th century according to a donative inscription on a pillar in front of the temple, of the period of the Cālukya emperor Vikramāditya V, dated A.D. 1014; it was then called Nāmēśvara, and Nandikandi was then known as Kiṟiyakandi. (The current appellation "Rāmēśvara" for the temple may be the result of an initial syllable alteration in the

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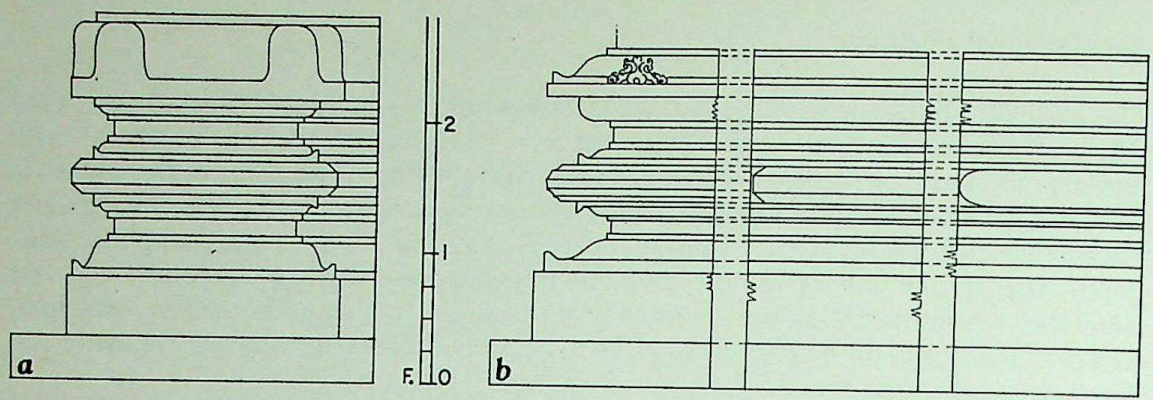

Fig. 216. Nandikandi. Rāmēśvara temple: a. vimāna, adhiṣṭhāna; b. raṅgamaṇḍapa, adhiṣṭhāna.

original "Nāmēśvara".) The inscription under reference records the donation of the village Kōvūru in that year by Mahāmaṇḍalēśvara Paṁpa Pemanadi. Further gifts were made by Prabhu Buyyavayya in the time of the same local ruler (called in the grant Paṁparasa) to (a pontiff) Vakhanidēva for the worship of the god and for other monastic purposes. A lamp-post was erected in front of the temple in the time of Āhavamalla Sōmēśvara I (A.D. 1042-1067).

On plan the temple features a raṅgamaṇḍapa, an antarāla, and the vimāna or prāsāda (Fig. 217). The vimāna is stellate (Fig. 217; Plate 1298). There is no platform; the temple, however, stands on a kharaśilā (foundation cap-stone), which, curiously, is also star-shaped in configuration (Plate 1298), a feature nowhere else noticed.

The Kapōtabandha adhiṣṭhāna of the vimāna shows mouldings such as the jagatī, the plain padma, the thin tripaṭṭa-kumuda with narrower madhyapaṭṭa and finally the tall, steep, and denticulate kapōta (Fig. 216a). The praṇāla is set at the jagatī course. Above the adhiṣṭhāna is a vēdī. The pointed pallavī-divisions of the star-shaped plan, in elevation of the wall, are fashioned as wide and realistic looking wall-pillars, cut-up into several phālanā-facets, and the capital region above the shaft merges into a prominent set of well-cut varaṇḍikā or entablature mouldings. The recesses between the wall-pilasters are relieved by applying a delicately rendered, large, single-looped tōraṇa motif above the kūṭastambha, which, in its amplitude, looks distantly Javanese in feeling (Plate 1298). The Bhūmija superstructure is of tribhauma or three-storied class (Plate 1297), formed by the upsurgence of the kūṭastambhas with śṛṅgas of the schematic Nāgara variety. Among the crowning parts, the widely serrated stellate skandha (inverted) and the correspondingly configured pidhāna-phalaka are topped by a narrow grīvā, followed by the stellate ghaṇṭā and round kalaśa. The wall of the wide antarāla is occupied by an unusually broad wall-pilaster, which consequently had to be flattened and cut up in as many as 15 narrow facets in low relief so as to be within the bounds of a visually acceptable form (Plate 1297), indeed a singularity in the domain of the pilaster motif. It is flanked on either side by a kūṭastambha bearing a Latina-kūṭa. The śukanāsa (Plate 1296) rises up to the level of the second bhūmi of the śikhara and spans the full length of the antarāla. The gāḍha-cavity of its mahānāsī has lost its divinity figure, if there was any.

The adhiṣṭhāna of the raṅgamaṇḍapa (Fig. 216b), like that of the vimāna (Fig. 216a), also uses the Kapōtabandha type, less tall but likewise without the prati-kaṇṭha pair of mouldings. Three differences in details, however, are noticeable here:

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first, the kumuda is of the round as well as of the dhārāvṛta mode besides the tripaṭṭa which variety alone is met with in the vimāna; second, instead of the dentate bosses at the kapōtapālī, what is observed here are archaic-looking grāsamukhas placed at a fair distance from each other, at places even a bird or a lion figure is depicted instead (Plate 1299), a decorative convention sometimes met with in north India, particularly in Kaliṅga, in the pre-medieval and still earlier times. Third, the shape of the kapōtapālī differs from the vimāna's in that it is less tall and its flexure is more obtuse and more suave. It resembles that of Shrine 1 at Paccala Sōmēśvara temple, Panagal, and that at an old, possibly contemporaneous, shrine seemingly in Karṇāṭa style in the Vīrabhadra temple complex at Mācerlā (Plate 1401).

Originally, the three cardinally disposed stairways of the hall were held by hastihasta-banisters, the fragments survive at the northern entry. At the eastern entry, a pair of Vardhamāna columns is met with. In the spacious interior, the Citrakhaṇḍa type of the shorter columns are seen over the projecting vēdikā-corners (Plate 1296), while the Vardhamāna columns stand at the re-entrant angles at the south side; the north side has the Citrakhaṇḍa columns throughout. Their kumbhikās, on their confronting profile, carry a nāsī of an early type with a large and powerful lion crest (Plate 1299). These peripheral pillars on the vēdī carry (now somewhat worn out) vyāla-consoles, a feature that was to be more widely used in the next two centuries in Teliṅgāṇa. Remanents of the kakṣāsana still survive as loose as well as rebuilt pieces. They show a primitive gajapaṭṭī in the lower section and figures of apsarases, divinities etc. in the upper register (Plate 1300).

The four Vardhamāna pillars standing on the raṅgabhūmikā of the nave are notable for their stratified figural decoration along the bhadra faces (Plates 1303; 1304), as is noticeable on the walls of Shrine 1 at Panagal (to be noticed in the next chapter), but not in the same profusion nor disposed in the same manner; and other associated details differ. Among the divinities shown are Nṛsiṁha, Viṣṇu, Varāha, Sarasvatī, Caṇḍikā, Naṭēśa, and Śiva in various forms and postures, and of course the usual gandharvas, gaṇas, and apsarases (Plates 1303, 1304). This column type formally is not very effective and is not repeated afterwards in the region where Citrakhaṇḍa will gain an absolute paramountcy in the next century. An interesting feature with the columns here is the depiction of the Drāviḍa as well as the Nāgara (Anēkāṇḍaka, rather overbearingly large) variety of models at the jaṅghā of the columns at some places. A plain lantern ceiling is placed above the nave. A handsome Nandi with its jewellery presaging the Kākatīya style of richer decoration sits a little outside the raṅgabhūmikā in the eastern quadrant (Fig. 217; Plate 1301).

Some years soon after the erection of the temple, the rear portion of the raṅgamaṇḍapa had been walled up by filling in the spaces between the vēdikā-pillars. The inner faces of the walls are provided with the wide kūṭa topped niches that shelter Sarasvatī (now headless) in the north and Gaṇēśa (partly mutilated) in the south. A pañcaśākhā door to the antarāla (Plate 1302) is formed by a broad Vidyādharaśākhā followed by vyāla-, rūpastambha, latā-, bifacial patraśākhā, and finally the thin muktāśākhā or pearl-cable jamb. Images of Traipuruṣadēva are in the three ample panels on the paṭaṅga or door-lintel-face. (Such treatment for lintel is not met with afterwards or anywhere else in south India.) Life-size dvārapālas (Nandi and Mahākāla?) guard the antarāla-door. They, too, seem to have been introduced some time after the temple was built.

The vimāna of the Nandikandi temple suffers from one serious drawback which spawned two inevitable visual consequences that mar its appearance. In height, the vimāna-wall is shorter by about a foot and a half. This stuntedness did not permit a

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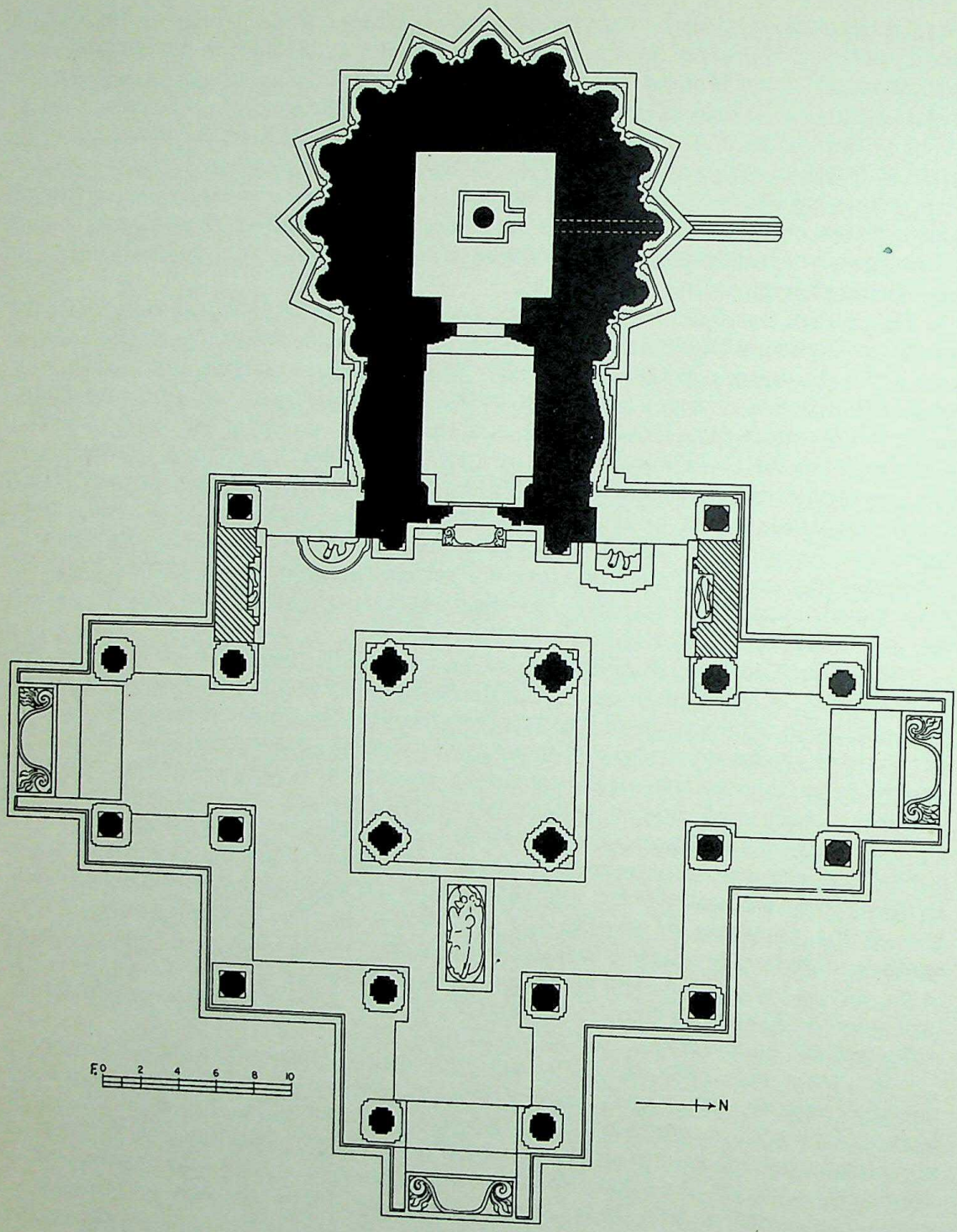

Fig. 217. Nandikandi. Rāmēśvara temple, plan.

fourth bhūmi for the śikhara whose inclusion, together with the appropriately proportionate height of the wall, would have imparted a dignified look. The second consequence is the lack of sufficient height inside the hall in relation to its width — since it was in part controlled by the vimāna-wall's height — a factor which was not to

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the advantage of the external as well as the internal appearance of the hall. The front porch pillars as well as the śālā-columns, as a result, have a look of being much widely spaced, to the detriment of the proportional balance. (The diameter of the vimāna is only 21 ft. 3 ins.; the width of the hall, 40 ft. 9 ins.; while the overall length is *c.* 57 ft. 3 ins.) The architect perhaps was aware of this anomaly which he had tried to remedy by bringing the hall's floor-level down, over the kumuda level. But this expedient has been proven insufficient in annulling the disbalance.

A regular tōraṇa-gateway on the east (Plate 1305), with its two poles and their flat surfaces carved in low relief, and a spanning lintel showing at its profile the design of an undulating cable, is much too simple a variety, the type not met with elsewhere outside the Teliṅgāṇa country. In its formal primitivism, though not in its stark simplicity, it is remotely linked with the tōraṇas of Śuṅga-Sātavāhana periods. Here, in medieval Teliṅgāṇa, it was an early harbinger of the kind whose more developed and more impressive form will make its appearance in the next stylistic period, the Kākatīya. But nowhere does it seem compatible with the architecture of the building which it confronts.

The contributions of the Nandikandi temple are three: the idea of the columnar ratha-buttresses was wholeheartedly embraced by the architects of the Kākatīya period who otherwise mostly chose a square plan for the sanctuary; and the Bhūmija mode of superstructure they did, and oftener, use. And lastly the vyāla-struts of the short pillars become more ubiquitous, particularly in the 13th century.

The date of the temple raises some intriguing problems. The vimāna with its śikhara, enigmatically, looks advanced, indeed precociously so, for an early date of A.D. 1014 suggested by the inscription. On the other hand, the raṅgamaṇḍapa has several formal and decorative features (of the adhiṣṭhāna, columns, kakṣāsana-member and of the garbhagṛha's doorframe) which do seem to uphold a date early in the reign of Cālukya Jayasiṁha or late in his predecessor Vikramāditya's times. The tall and steep kapōtapālī in the adhiṣṭhāna of the vimāna is a survival of an earlier mode frequently seen in the buildings of the Calukyas of Vātāpi.

Gaṅgāpur, Kēśavasvāmi temple (Figs. 218, 219a, 219b, 220, 221; Plates 1306-1325)

The Nandikandi temple looks advanced as well as archaic at the same time. The next example, the Kēśavasvāmi or Kēśavadēva temple at Gaṅgāpur, constructed plausibly late in the first or early in the second quarter of the 11th century A.D.,is very refined and sophisticated, and for some features sets the guide-lines for the modalities of the future buildings. The treatment of the wall surfaces here recalls the Karṇāṭan building at Gaḷaganātha, probably of A.D. 1025, as it also reminds of those of the Shrine 3 at the Paccala Sōmēśvara at Panagal. Whether the dates, which look close, of the latter two buildings can also, because of the correspondences seen, be of the Gaṅgāpur temple which for its exterior is more refined, is a question that can be answered only by a very minute analysis of all features, elements, and motifs involved. There is, of course, such a strong possibility; for not only the architecture but also the style of the associated carving including figure sculptures in the prati-kaṇṭha of the base and even more visibly in the doorframes on the one hand and the archaistic look of the hall-columns on the other suggests a date late in the first, or early in the second, quarter of the 11th century even when the earliest available inscription associated with the temple is of the time of Vikramāditya VI and of A.D. 1090.

The main shrine of the Kēśavadēva temple, in its lay-out, consists of a gūḍhamaṇḍapa, an antarāla, and a vimāna. The four karṇa-vimānas conform to a pañcāyatana layout (Fig. 220; Plate 1306), a rather rare scheme to meet with in south India. The

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building complex stands on a low jagatī-platform (Fig. 218; Plate 1306) which in mode is reminiscent of the jagatī at the Mallikārjuna temple at Sūḍi, a foundation of princess Akkādēvī, daughter of Cālukya Vikramāditya V, the temple there may date in the second decade of the 11th century or slightly later. The jagatī here has the lower taller kandhara with galapādas forming blank panels, then a prominently projecting paṭṭa followed by the gala which bears the stylized flowers and at places elephant and lion figures in panels and finally the plain paṭṭa (Fig. 218). (Even the same floral motif is represented in a variety of modes revealing perhaps the hands schooled in differing traditions.)

The later buildings such as Kūcumañci (Plate 1459) and the vimāna of the Pālampēṭ's wonderful Rāmappā temple (Plate 1586) which follows this pattern, at most struggle to equal, but do not excel, this prototype. The faultless masonic work, the

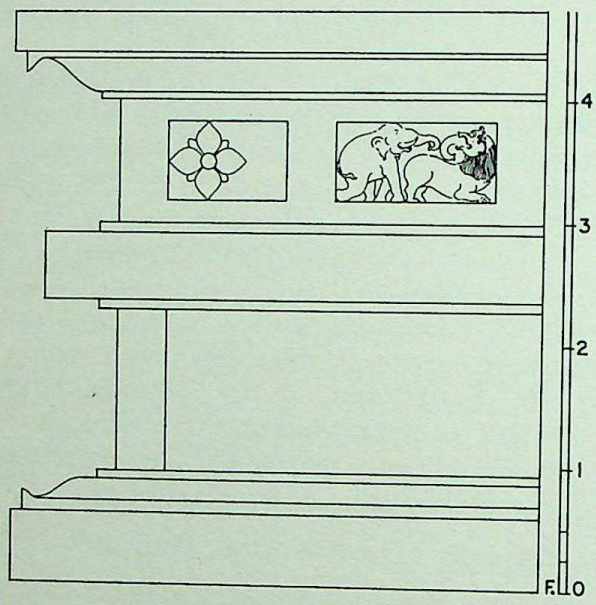

Fig. 218. Gaṅgāpur. Kēśavasvāmi temple, jagatī.

balanced break-up of wall-masses, and the tall, slender, very refined pilasters in medium relief render the walls as rarefied as rhythmic, in the instance particularly of the main shrine. The elegantly carved mālāsthāna block below the bell-member is an old feature retained in this temple. The superstructures for all five shrines perhaps were never built. (Excepting for the northwest shrine which may have had either the Anēkāṇḍaka (or more plausibly the Bhūmija) śikhara, the rest, in theory, may have Vēsara mode, all possibly brick-built.)

In the elevation of the main vimāna, the adhiṣṭhāna with the vyāla-makara element in the prati-and-kaṇṭha (Fig. 219a) is reminiscent of the Cālukyan convention and its figures are comparable in quality with the finest examples of the early 11th century in Karṇāṭa. The tall false niches at the karṇas and pratirathas of the wall are crowned with the Drāviḍa-kūṭas and the Pañjara-kūṭas of very delicate, precisely crafted, and shapely forms; the shallow salilāntara-recesses show such niches with Latina-kūṭas (Plates 1307-1309). The blind bhadrāvalōkana present at the vimāna-walls, now with two upper stories, recalls the Panagal examples (Shrine 2 and Shrine

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3) of which it represents an extended idea, is lighter, though less rich in ornamentation and still not perfectly integrated with the schema of the wall. It dispenses (or does not introduce) with the side-grilles which will be seen at Paṇagal. Its adhiṣṭhāna (Fig. 221; Plate 1310) also resembles those at the former site in having the vyālas at the kandhara

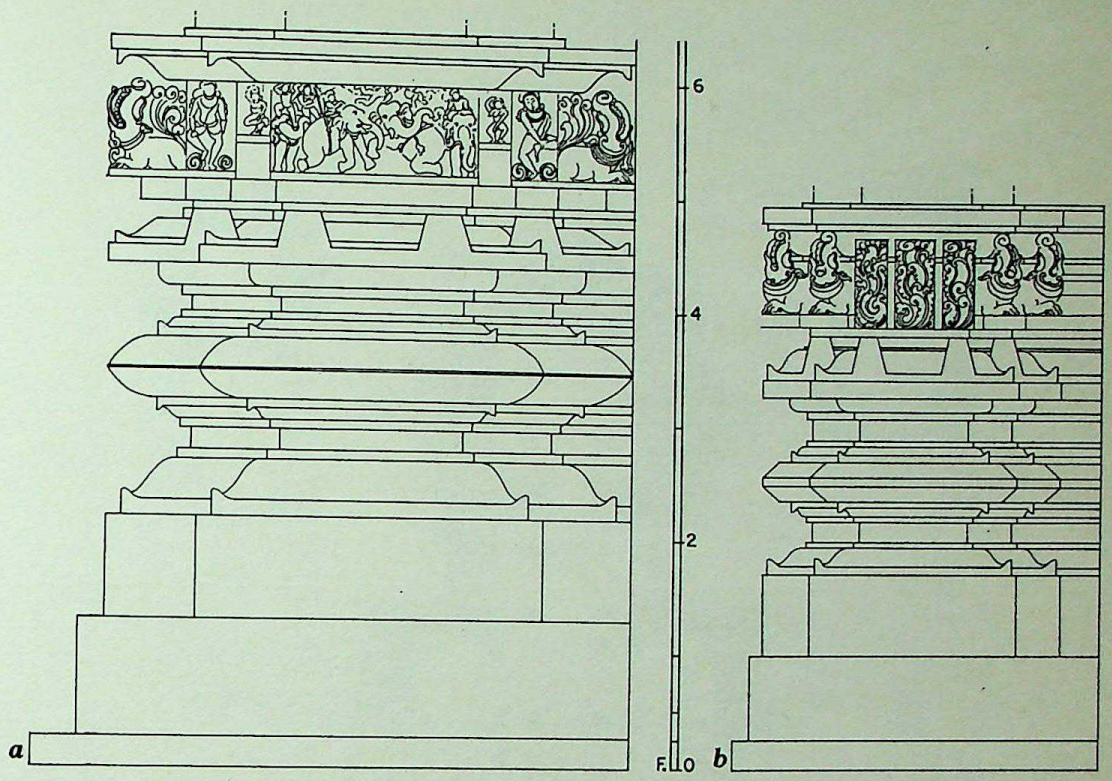

Fig. 219. Gaṅgāpur. Kēśavasvāmi temple: a. vimāna, adhiṣṭhāna; b. parivārālaya (southwest), adhiṣṭhāna.

extremities; then follows a paṭṭikā-frieze bearing muktā-varāla and next the gajapaṭṭī. (A makara-praṇāla with the conduit-hole grasped by a grāsa is inserted at the north; Plate 1311.) The balcony-like part above has kakṣāsana with floral-gem motifs in boxes (not preserved at all places) and a composite, largely uncarved, pillarets. At each floor of the bhadrāvalōkana is a deep khattaka-niche sunk within the projecting balcony-like frame (Plate 1312).

The gūḍhamaṇḍapa shows the same type of adhiṣṭhāna and wall manipulation (Plate 1313). It has openings on the three sides, each one once provided with a pillared porch having the same kind of adhiṣṭhāna elevation as of the vimāna's bhadrāvalōkanas. (The gajapaṭṭī here, however, has been rendered in the fashion of the western Indian gajapīṭha with elephants shown as confronting the on-looker; Plate 1314.) The inset flowers of the rājasēna seem to sparkle. The upper elevation of the mukhacatuṣkī as well as of the pārśvacatuṣkīs has long since disappeared. They were reached through hastihasta-stairways. Each one of the three entries was provided with an ornate pañcaśākhā doorframe with gracefully swaying door-guardian figures (Plates 1315, 1316): the śākhās are bāhya (padmapatra)-, vyāla-, stambha-, vallī as rinceau, and ratna. The southern entry-way has also a similar doorframe (Plate 1317). The lintels of the doorframes show five Drāviḍa-vimāna models. Gajalakṣmī presides over the doors

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in both cases. The interior of the maṇḍapa has two rather ungainly, elongated, totally unadorned, unusually slender, and thinner pillars featured in the antarāla-entry, a device first invented in late Rāṣṭrakūṭa buildings and efficiently exploited and further developed in some of the early Cālukyan buildings in Karṇāṭa. The garbhagṛha-doorframe is repaired; but its beautifully florid aśvapāda or ardhacandra-moonstone

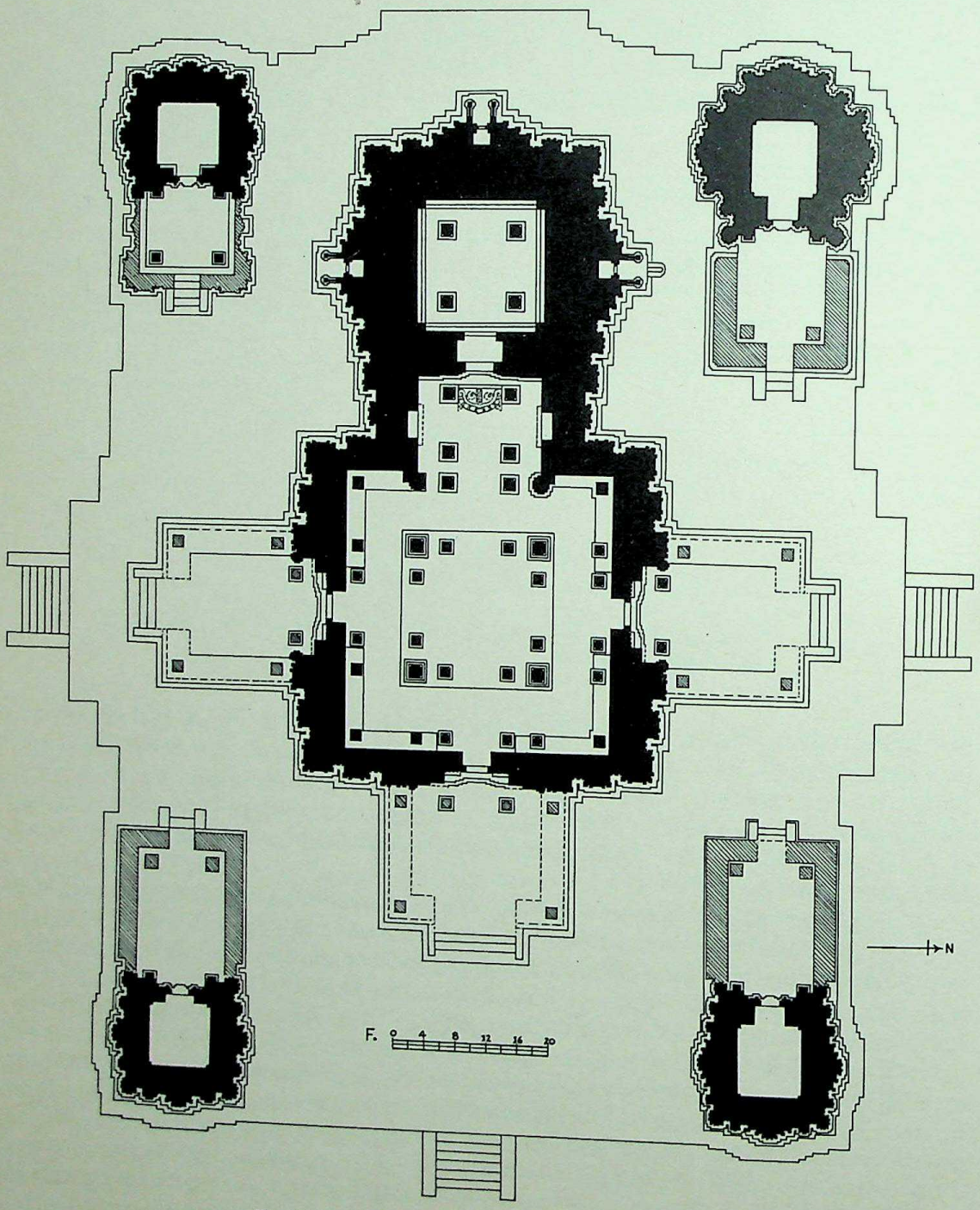

Fig. 220. Gaṅgāpur. Kēśavasvāmi temple, plan.

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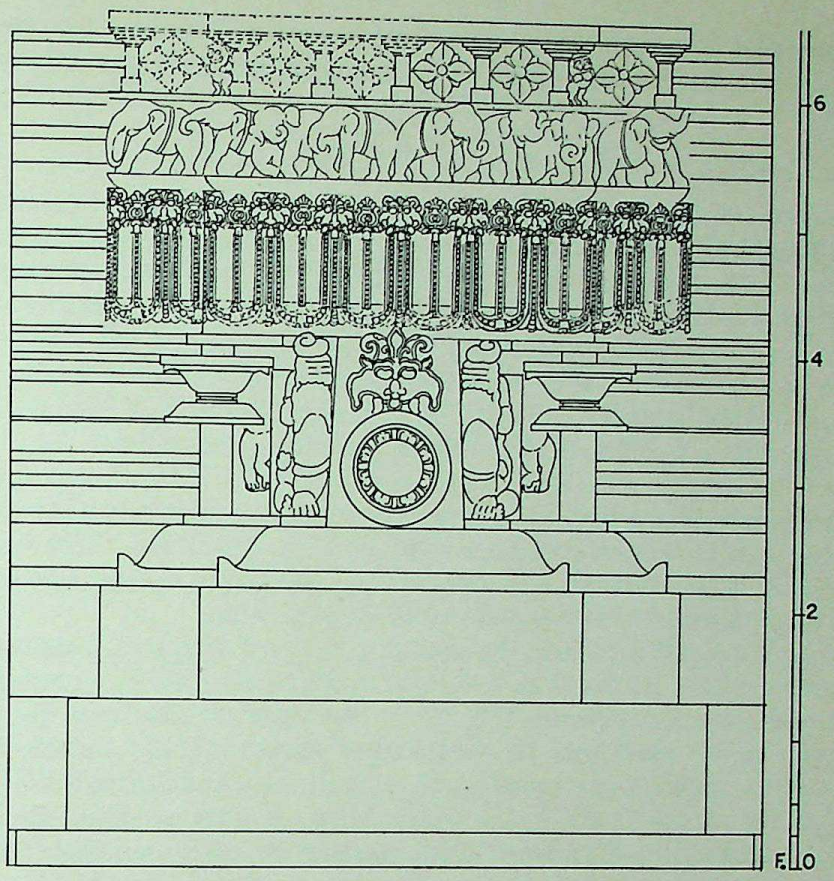

Fig. 221. Gaṅgāpur. Kēśavasvāmi temple, vimāna, bhadrāvalōkana, adhiṣṭhāna.

(Plate 1319), whose style of carving is reminiscent of the Paccala Sōmēśvara Shrine 1, has survived.

While the three karṇa-vimānas are of the same square orthogonal plan almost like the main vimāna, that at the northwest corner differs in having its configuration on a diagonally laid square as in many western Indian Nāgara temples from the second quarter of the tenth century onwards (Fig. 220; Plates 1321, 1322). These karṇa-vimānas, being smaller in dimensions, have less pretentious adhiṣṭhānas. The adhiṣṭhānas (Fig. 219b) as well as the walls otherwise are after the fashion of the main shrine, but, even when these minor shrines are clearly articulate and handsome, the subdued scale does not generate the monumentality otherwise inherent in a tall-niched elevation of wall-buttresses, as clearly noticeable on the main vimāna. The northwest shrine has a queer, highly cut up, and buldging wall-pilaster on its antarāla wall-face (Plate 1323).

The four corner-shrines have almost the same kind of the pañcaśākhā dvārabandha as that of the main shrine, with seemingly Bhūmija-kūṭa models at the door-lintel face (Plate 1324). The style of the dvārapālas here as well as at the main shrine doors, is of the early 11th century A.D., that at the southwest shrine (Plate 1325), with very serene and graceful attendant ladies, is close to the style of the kapilī figures at Shrine 4 of the Paccal Sōmēśvara complex at Panagal (to be noticed in the next chapter.)

The style of the larger loose door-guardian (Plate 1320) is in accord with the general style of other human figures; the figure, however, is not so handsome.

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The doorways here somewhat remind of the style and details of the fragmentary doorframe of the ruined shrine in the Cennakēśava temple complex at Mācerlā (Plate 1399).

Nagunūr, Older Trikūṭa temple (Figs. 222-225; Plates 1326-1330)

Nagunūr, medieval Nagarūru, had been one of the chief townships of Sabbināḍu, once ruled by a line of local chiefs who eventually were vanquished by the Kākatīya king Rudra, who, in A.D. 1170, had appointed his minister Gaṅgarāja to administer it. The ruins of as many as eight temples and two Garuḍa columns (in the vicinity supposedly of a Viṣṇu temple) attest to its great days in the 11th, 12th and the 13th century. An inscription of A.D. 1090 or 1099 refers to the mahāmaṇḍalēśvara Ḍommerāju who defeated some chief, possibly Kākatīya Prōla II, with the help of Meḍarāju Jagadēva (probably the chieftain of the neighbouring Mantrakūṭa principality). Ḍommerāju may have been, like Meḍarāju as well as the Kākatīya Prōla himself, the vassal of the Cālukya emperor Vikramāditya VI. Among the ruined but relatively early temples, the south-facing Trikūṭa temple (Wagoner's No. 4) (Fig. 225; Plate 1326) was of some consequence. It is pre-imperial Kākatīya in style and hence in date which, arguably, seems the last quarter of the 11th century if not still earlier.

The temple's jagatī is ruined; the jagatī's gala is relieved with panels containing stylized but forcefully rendered flowers of a single variety, set in square and also at places slightly rectangular panels (Fig. 222). The three shrines show some differing details in plan and in elevation. The west shrine (Plate 1327) has a pratiratha, but the north shrine has a rather wider bhadra, and no pratiratha; and the east shrine, which is the most ruined of the three, has a wider karṇa as well as wide bhadra and no pratiratha, the aṅgas, too, are somewhat less prominently differentiated and hence less projecting.

The adhiṣṭhāna for the three shrines is Kapōtabandha; but each shrine shows variation in regard to the typology of the kumuda used. The west shrine has vṛtta-kumuda at the karṇa and at the subhadra, tripaṭṭa at the upabhadra pairs, and dhārāvṛ-tta at the pratiratha (Fig. 223); while the north shrine has vṛtta at the subhadra, tripaṭṭa

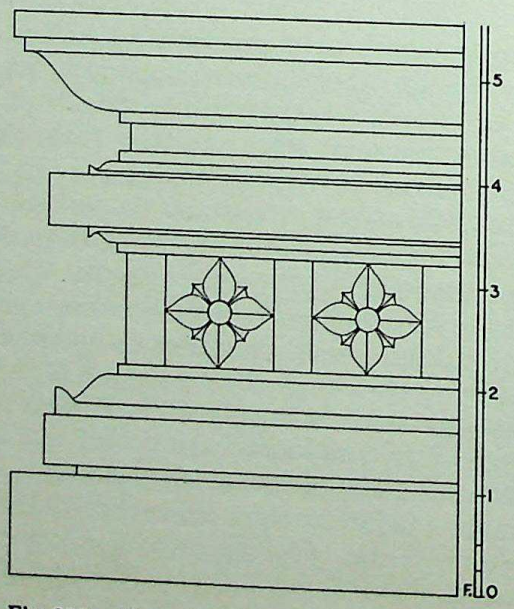

Fig. 222. Nagunūr. Old Trikūṭa temple, jagatī.

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as well as dhārāvṛtta at the upabhadras and thinner tripaṭṭa, almost karṇaka like, at the karṇas; and the east shrine has karṇaka-like kumuda throughout. The prati-kaṇṭha shows the end-makaras but not the customary vyāla-busts between. There is, instead, a single decorative motif, such as a grāsamukha, a Nandi, a haṁsa or a cakravāka, a

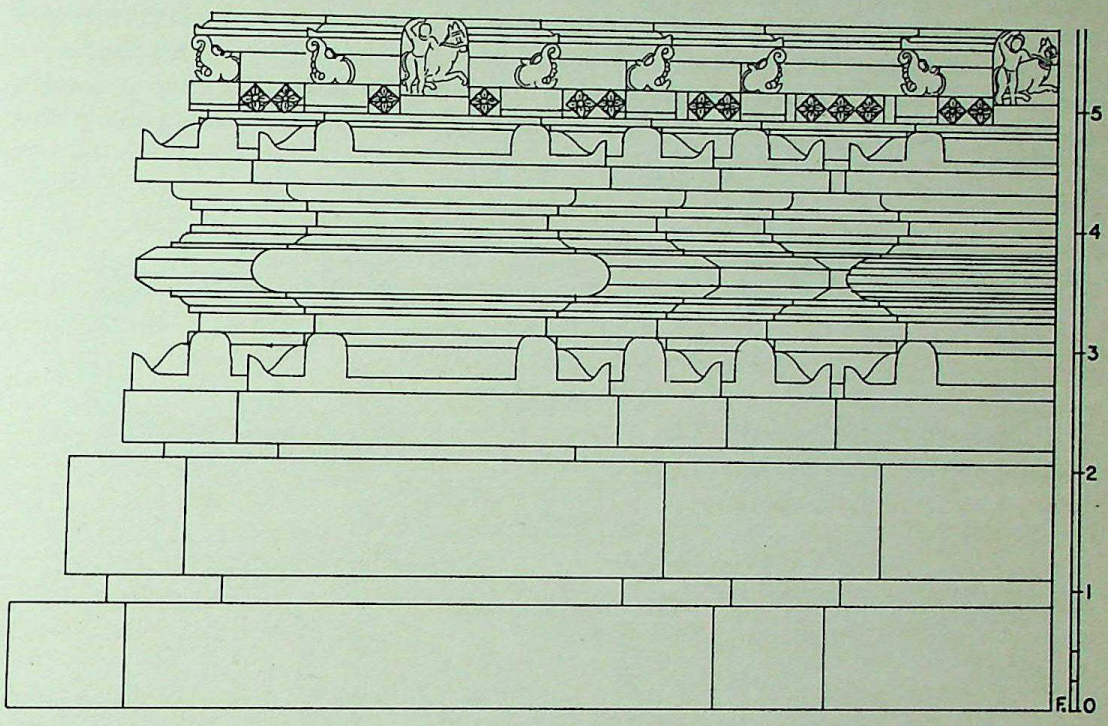

Fig. 223. Nagunūr. Old Trikūṭa temple, west vimāna, adhiṣṭhāna.

vallī-fragment, etc., and also at one place a Sūrya figure, each of which, with the exception of the grāsa, is carved on a square tablet.

The serried walls continue the Karṇāṭan tradition, but with broader mālāsthāna blocks — a survival of the Rāṣṭrakūṭa tradition, noticeable also in a weatherworn and damaged shrine in the Vīrabhadra temple complex in Mācerla in the Kṛṣṇa valley (Plate 1401) — and beautifully carved here in the case of north shrine (Plate 1328). The subhadra of the north shrine shows a tōraṇa, crowned not by a grāsa but, rather atypically, by a kalaśa that shows a tall basal pag or support; from the kalaśa emanate two pairs of the fluttering flags (Plate 1328). The walls of the east shrine are much too ruined. From the remains of the denticulated awning surviving here and there at the north and at the west shrine, it may be inferred that the superstructure may have been omitted in the scheme (or postponed for building at a future convenient time), in any case Vēsara would have been compatible. Broad, flat, and faceted wall-pilasters fill the kapilī-walls of all the three shrines.

The raṅgamaṇḍapa is ruined at the front, now is roofless, and partly dilapidated. Above the kapōtapālī of its adhiṣṭhāna is a kaṇṭha with flowers alternating with elephants, all set in panels (Fig. 224; Plate 1329), indeed a fresh decorative idea which breaks the monotony of the appearance of this moulding which otherwise is invariably with the paneled flowers alone.

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The peripheral columns show relatively older type of Citrakhaṇḍa pillars (but not so old as at Panagal), with three ornamental bands having generous separations between; they occur between the central plain cubical part and the lower plain jaṅghā. The śālā pillars have different kind of ornamental belts rendered with segments looking as though they are metal-plates and these motival plates are left without detailing. The doorframes have largely collapsed, a pēdyā female figure (Plate 1330) at one place seems, in style and motive, akin to those at Shrine 3 in the Sōmēśvara complex at Panagal. The workmanship of the śākhās — the vyāla and the daṇḍa, — discernible in the fragment, is somewhat lumpish, the decoration looking as though effected by shaping cotton-wool pieces. Inside the garbhagṛhas are lintels decorated with stylized flowers in panels.

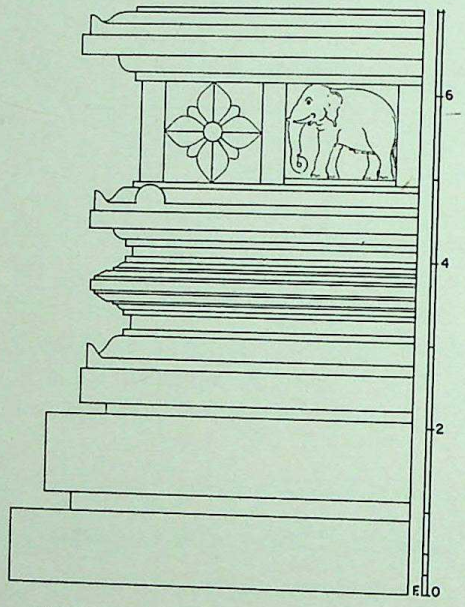

Fig. 224. Nagunūr. Old Trikūṭa temple, raṅgamaṇḍapa, adhiṣṭhāna and vēdī.

The variation introduced for the kumuda in the adhiṣṭhāna (like the Paccala Sōmēśvara's Shrine 1 at Panagal and the Nandikandi hall), the presence of nakra-paṭṭī in the Kapōtabandha adhiṣṭhāna, the walls with serried shaftings for the vimānas, and the nature and style of the distantly placed (and thus not well integrated as in the Kākatīya period) decorative belts of the pillars are all symptomatic of the Phase I conventions. On the other hand, the tōraṇa-motif, here rendered atypically with a broader expanse and applied in relief at the blank subhadra of the walls (north Shrine) and the look of the paneled flowers in the kaṇṭha or rājasēna are characteristics germane more to the Teliṅgāṇa rather than Karṇāṭan style. The designer had a few fresh ideas but the carvers working at this temple qualitatively were not equal to the task. Excepting for the floral motifs in the jagatī and in the kaṇṭha below the kakṣāsana, along with some elephant figures which betray superior skill and finesse, there is nothing much to commend about the temple's decorative art.

Nagunūr, Viṣṇu temple (Plates 1331-1333)

From the proximity of the Garuḍa pillar to this south-facing temple (Wagoner's No. 4), which has lost its vimāna as well as the kapilī-walls, it has been surmised that it was

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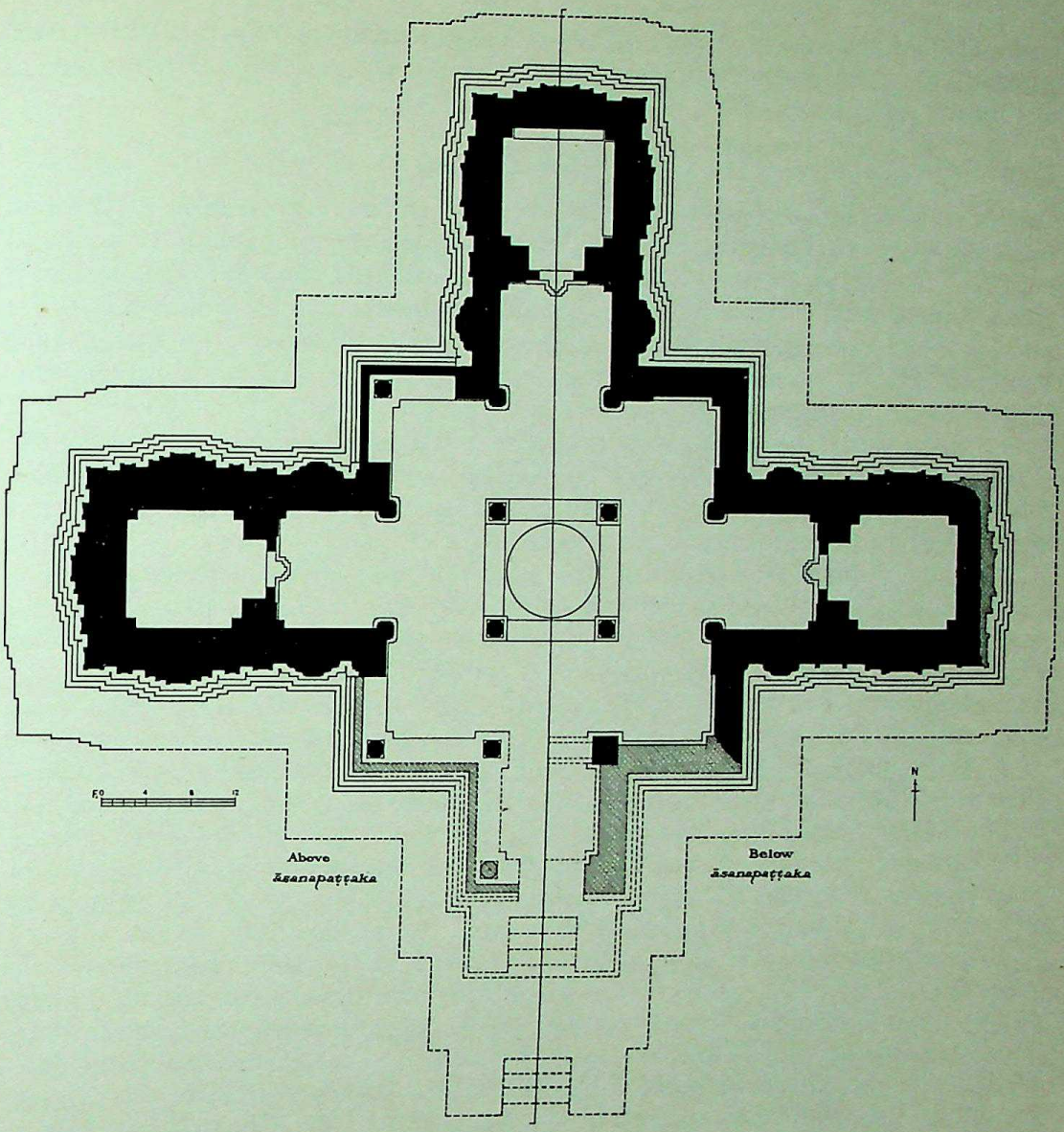

Fig. 225. Nagunūr. Old Trikūṭa temple, plan.

dedicated to Viṣṇu. The hall is now run over by rank vegetation and its dwarf wall surviving near the entrance way, shows a kakṣāsana fragment with gajapaṭṭī. The peripheral as well as the śālā columns are Citrakhaṇḍa with little carving. However, the śālā-columns are both shapely and very powerfully moulded (Plate 1331). Typologically, they are somewhat closer to the older form of the Citrakhaṇḍa seen at the Panagal temples (Plates 1389, 1390), except for the layered faces of the cube which were to be much in fashion in the 13th century.

The slender but elegant and dignified Garuḍa column (ht. c. 35 ft.) (Plate 1332) has a tall, tapering, polymorphic, monolithic shaft and is a rare example of a commemorative column in the Teliṅgāṇa country. (The Garuḍa figure, however, as noted by Wagoner, does not face the temple but to the opposite direction.) A second column standing to the east of the last (Plate 1333), which must be about 40 ft. high when complete (it is today without the crowning image and its canopied pavilion), has a

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uniformly tapering octagonal shaft with square planks interspersed at regular intervals which divide it into segments, a highly abstracted and unusual shape. The purpose of this second pillar is not clear.

Gabbūr, Seven temples (Figs. 226a, 226b, 227; Plates 1334-1347)

Gabbūr was an agrahāra town of some standing and may have been established sometime early in the last quarter of the 11th century when some six temples were also built. The temples share several common features including the pillar types and their typical formal details. Some of the architectural elements noticeable here will prove seminal in the formulation of the standardized Teliṅgaṇa style under the Kākatīyas of Varaṅgal. (Gabbūr, moreover, has the same type of stark hilly terrain of granite rocks as of some towns in Teliṅgaṇa. It is located in Karnataka.)

Of the temples, the Mēlaśaṅkara is crucial in dating the other temples at the site since it bears what may virtually be a foundation inscription. A grant dated A.D. 1083 reports that Mēḷi-Śāsivaru had installed the god Mēlēśvara, this may be in the same year as the date of the grant or slightly earlier.

The square vimāna has plain Kapōtabandha adhiṣṭhāna (without the prati-kaṇṭha) and plain walls (Patil 1992, Plate 24.) After the equally plain kapilī, comes the medium-large raṅgamaṇḍapa, which is squarish but with a forwardly drawn extension at the east (Patil, Plate 23.) The adhiṣṭhāna has paneled flowers in the kaṇṭha. Not only the east but also the north and south sides of the hall have been provided with a broad entrance. That at the east alone has two large dvārapālas flanking the doorway and an eave-cornice above. (Patil, Plate 23.) On the lintel-face above the eave are two Phaṁsa-kūṭas with flowers between. Inside the hall, and above the raṅgabhūmikā, comes four Śrīkāra pillars; while those above the wide peripheral pial are elongated Śrīkāra, Miśraka-Viṣṇukānta (or Miśraka-Citrakhaṇḍa where the cube is replaced by an octagonal section), and Miśraka-Brahmakānta pillars (Patil, Plates 26, 27). The ceilings are all lantern with a pentad of lotuses in the centre. (Patil, Plate 25.)

The antarāla has two slender pillars of Miśraka-Viṣṇukānta which combines the octagonal and circular mouldings. The garbhagṛha-doorframe is pañcaśākhā showing padma-, vyāla-, stambha-, vallī-, and ratnaśākhā. At the pēdyā-situations are large door-guardians standing under the makara-tōraṇas and with two female attendants (Patil, Plate 28). The outer three śākhās have been extended upward and they go around the door-lintel. Gajalakṣmī in low relief is at the lalāṭa. The door-lintel shows five Phaṁsa-kūṭas in bold relief.

The temple known as Cincoli-Basavaṇṇa is two-shrined, one of which is located at the north and the other at the south with a sabhā-hall between. The hall opens at the east. The adhiṣṭhāna of the vimāna, largely buried, may have been of the Kapōtabandha type. The walls of these two square vimānas are plain. The hall has Mañcabandha adhiṣṭhāna with paneled flowers in the kaṇṭha. Above its peripheral pillars comes the śūrpa-awning.

The central four pillars of the hall are of the Miśraka-Viṣṇukānta order as seen in the last temple and so are the Miśraka-Bhadraka and the Miśraka-Viṣṇukānta types on the peripheral pial (Patil, Plate 17.) The two garbhagṛhas have triśākhā doorframes of little consequence. At the pēdyā-positions, there occurs pūrṇakumbha in low relief. The ceilings are of the Padmaśilā type elsewhere but at the nave it is lantern with the usual lotus in the central-most depression.

The Ēḷubāvi-Basavaṇṇa temple originally was a single shrined east-facing temple with a sabhāmaṇḍapa: the shrine at the south, axially out of alignment, was added at a later date. The exterior has been tempered, and several carved fragments of the

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kaṇṭha-flowers of the hall's Mañcabandha adhiṣṭhāna and of the kakṣāsana pieces — one showing in low relief an exquisitely rendered scene of the delivery of a babe by a she-elephant (Patil, Plate 19) is notable. Inside are the usual four Śrīkāra pillars and Miśraka-Viṣṇukānta pillars above the āsanapaṭṭa. The nave ceiling is simple lantern with lotus at the central square. The doorsill (Patil, Plate 20) shows a pair of grāsa-mukhas (as in western Indian Maru-Gurjara temple from early 11th century onwards.) As for the triśākhā doorframe, it has blank antaraśākhā, broad stambhaśākhā, and vallī-śākhā figuring as peopled scroll. The lower part of the stambhaśākhā shows large haloed female figures attended by male cāmaradhara figures. The door-lintel extremities where the two stambhaśākhās of the jambs meet, carries a terminal tilaka-niche each, bearing seated figures of Brahmā and Viṣṇu. The central part has a single-looped tōraṇa under which is a larger tilaka showing the figure of Śambhu. On the basis of the typology of the pillars and the doorframe-figures, the temple seems to date from the early eighties of the 11th century.

The east-facing Īśvara temple has plain garbhagṛha and a sabhāmaṇḍapa, now partially built up. The hastihasta-banister is reminiscent of the Teliṅgāṇa type. The nave pillars are old-looking Śrīkāra (Plate 1347) and those elsewhere including antarāla are Miśraka-Viṣṇukānta (Plate 1346). The lantern ceilings and the triśākhā doorframe of the cella are uninteresting. The typology of the pillars, which is identical with that of the three preceding temples just described, leads to believe that this temple, too, must have been built around 1080-1083.

While the contemporary shrines of the Mahābalēśvara and the later temple of Harihara (c. A.D. 1171) at the site have nothing particularly interesting, the Veṅkaṭēśvara temple is a different story. It is not only the largest and the finest temple at the site: it also possesses several features that are vital in understanding the origins of the Teliṅgāṇa style.

The temple faces north. It was trikūṭācala where the central shrine is not only much larger but, unusually, of the sāndhāra specification with plain wall for the inner square sanctum, the exterior wall showing architectural treatment (Fig. 227). A blind and dark andhakārikā-ambulatory passage separates the inner sanctum from the outer vimāna-walls. The diameter of this central vimāna is c. 33 ft. 6 ins. The temple has a raṅgamaṇḍapa with a bhadra-prāsāda attached at its east and west, the east shrine still intact, the presence of the west, engulfed in a muṭṭa (maṭha, monastery) is only inferred by applying the law of symmetry as well as the existence of a (closed) door in the west wall. (Yazdani does report its presence.) The central shrine may originally have been dedicated to Viṣṇu, though in the garbhagṛha and in the ambulatory are established liṅgas on the running surround of a bench. An image of Sūrya, now placed in the eastern shrine (Plate 1345), may originally have belonged to one of the side shrines.

It is not quite clear whether the whole complex had stood on a jagatī. The vimāna of the central shrine, with its sparingly differentiated dala-masses, shows karṇa, pratikarṇa, pratiratha, and bhadra as its aṅga-divisions. The adhiṣṭhāna is of an advanced Kapōtabandha form, with denticulated kapōtapālī (but no surmounting prati-kaṇṭha) and the karṇaka is sandwiched by grace-mouldings such as cymas, astragals and fillets which stir vibrant impulses in the overall profile (Fig. 226a).

Within the frame of the thin wall-pilasters, the serried walls of the vimāna display sham-niches, each crowned with a Drāviḍa-kūṭa; these are applied at the karṇas, the pratirathas, and in the shallow salilāntara-recesses (Plate 1334). The pratikarṇa, however, shows difference in that a minor and miniature tōraṇa is carved at the lower section instead of the sham-niche (Plate 1334), a motif which was to gain in stature and

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effectiveness by gravitating to the more important situation, such as the vimāna's bhadra-face, in the Imperial Kākatīya period. The very thin end-pilaster of the karṇa unusually is of the compound form (Plate 1334), the type otherwise met with only as the daṇḍaśākhā of the doorframe. The staggered double pilastered and beautifully formed khattaka-niche (Plate 1335), delicately touched with the shallow surface decoration, could have been called a bhadrāvalōkana had it had an adhiṣṭhāna. (As it is, it confronts the viewer like a blind hanging balcony.) It is crowned with a large Drāviḍa-kūṭa. The short profiled mukhapaṭṭī of the kapōtapālī above the vimāna's wall shows pearl-festoons, a convention to be noticed at Panagal's Paccala Sōmēśvara

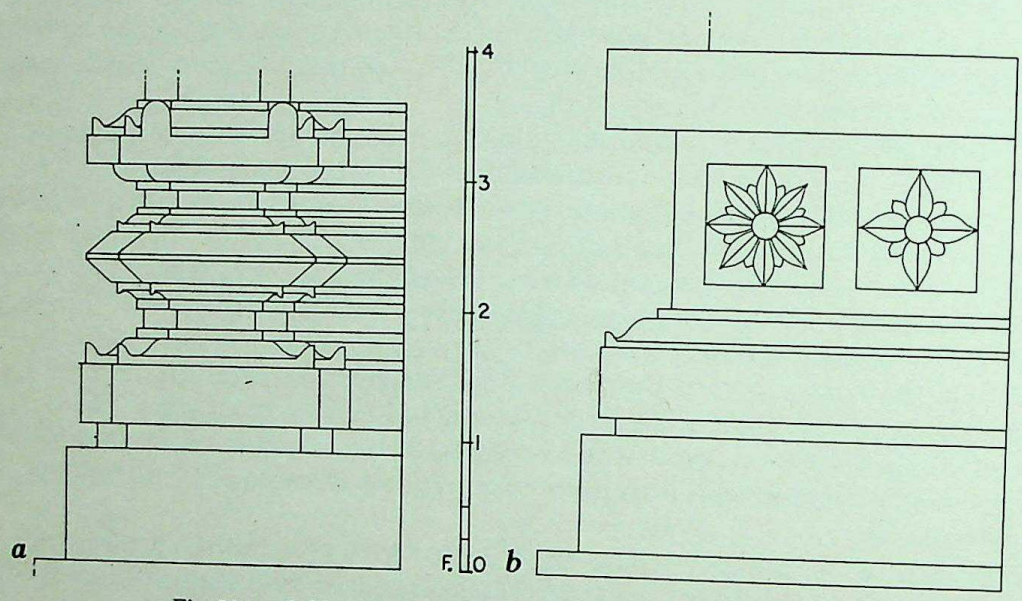

Fig. 226. Gabbūr. Vēṅkaṭēśvara guḍi: a. vimāna, adhiṣṭhāna; b. raṅgamaṇḍapa, porch adhiṣṭhāna.

(Shrine 2); but the technique of rendering, as is also correspondingly noticeable here at the khattaka's kapōtapālī, is quite different; the motif here is both smaller as well as sketchily rendered. Knobs in series in suspension occur below the mukhapaṭṭī of the kapōtapālī. Above the kapōtapālī and separated by a kaṇṭha comes the kapōta or roll-cornice with a minor brim-ending at the bottom. No superstructure, either here or at either of the latteral shrines, seems to have been built.

The vimāna elements are well-chiselled and the overall mass is articulate. However, for a building this size and having as many as four aṅga-divisions, the wall seems stunted (Plate 1334). Had it been even two feet more in height with the contained false-niches matchingly taller and the khattaka provided with the characteristic adhiṣṭhāna of the bhadrāvalōkana, it would have looked dignified, somewhat on the line of the Gaṅgāpur temple even when it is not so refined.

The maṇḍapa has its distinctive adhiṣṭhāna (Fig. 226b) with a tall kandhara (in lieu of karṇaka) which is carved with the paneled flowers typically met with in many Teliṅgāṇa buildings of the next two centuries. At the rear part, the elevational aspect above the adhiṣṭhāna differs from that at the front. Here the unsloping kakṣāsana has four panels at its profile, showing large elephants in low relief (Plate 1336), a technique of carving that will be followed in the Kākatīya times, and much favoured in the Vijayanagara period in the 15th century in most part of southern India. (It has been

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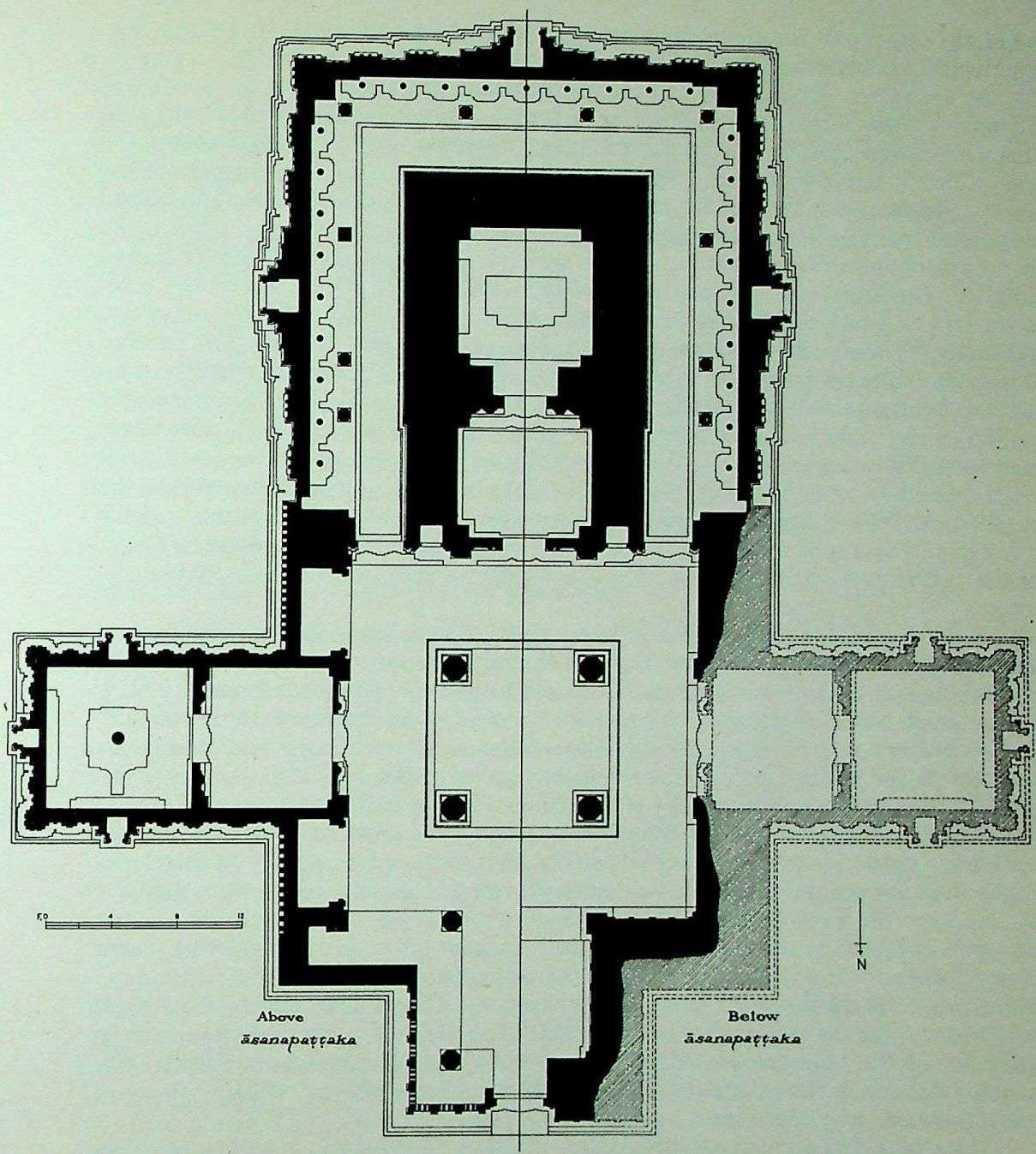

Fig. 227. Gabbūr. Vēṅkaṭēśvara guḍi, plan.

noticed here on the kakṣāsana fragment of the Ēḷubāvi Basavaṇṇa temple.) The void, usually met with above the kakṣāsana in a raṅgamaṇḍapa, has not been allowed here, the space being filled with the Hastinētra-jāla, outwardly perforated but blind from within (Plate 1336). At the front section (of the east wall to the right of the bhadraprāsāda), as well as at the north wall sections flanking the entrance, instead of the kakṣāsana and the single large grille, what comes to view are thin pilasters which divide the wall, its lower portion showing kūṭa topped niches with human figures in

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relief, the upper part is relieved by narrow vertical lattice-curtains (Plate 1339) whose typological variety otherwise is the same as at the rear part (Plate 1336).

At the eastern bhadra point of the hall, instead of a porch, is attached a small vimāna — bhadraprāsāda — of about 12 ft. 8 ins. width. Its adhiṣṭhāna matches with that of the main vimāna; also, it has a similar, staggered, double-pillared khattaka at the bhadra which is decorated in the like fashion, showing as it does a gajapaṭṭī below and pearl-festoons at the mukhapaṭṭī of the kapōta. But the rest of the wall is treated differently, adumbrating, even ushering in, the style of the next century. It thus is the harbinger of the future Kākatīya, indeed genuinely national style of the Teliṅgāṇa country. The karṇa and the pratiratha of this structure show flat and broad wall-pilasters and a kūṭastambha in the salilāntaras (Plate 1337), the two very important wall elements universally present in the later architecture of Teliṅgāṇa. The detailed decorative patterns spread on the pilasters, however, differ from what will be seen with in the subsequent standardized varieties. On the karṇa-pilasters, for instance, is applied a very narrow and very thin tōraṇa with its posts (Plate 1338), a feature never met with afterwards. And its belts show sketchy ornament of a type subsequently not encountered. But, on the whole, this vimāna looks so different in appearance from the main vimāna that it may at first sight have been taken as a later interpolation. It is the correspondences and cross-references of the applied ornament and the identical adhiṣṭhāna and khattaka forms between the two structures that confirm their contemporaneity.

The fronton of the hall, which is its northern aspect, follows the style of eastern and western forward sections of the walls with grilled-curtains (Plate 1339), the niched figures at the lower section of the wall just near the entrance show female attendants within the tōraṇa-niche and are in the style of the late 11th century but somewhat ruralistic in feeling. The dviśākhā doorway of the hall has very thin jambs and the lower section again shows female figures of the late 11th century style. (Yazdani reported a porch in front of, or attached to, the hall.)

The interior of the hall is rather dark despite the presence of grilles and the building's northerly orientation considerably adds to its somberness. The dwarf columns over the peripheral bench (which has flowers in panels inset within the kandhara) show at least three varieties, one of which (Plate 1341) definitely is not encountered after the 11th century. The other recognizable type is a peculiar Bhadraka (Plate 1340) which is also not met with in that position afterwards but met with here at Mēlēśvara. The third variety is, as a type, modified Citrakhaṇḍa which is met with here again as the four śālā-columns (Plate 1342); the customary central square block in the shaft of the column, however, is made octagonal. The peripheral bench with paneled flowers in the gala will become a standard feature of most raṅgamaṇḍapas of the subsequent two centuries.

The śālā pillars support an abbreviated and simplified Sabhāmārga class of vitāna with kōla courses and the kōlaja-lambana or pendent in the centre (Plate 1343). The type is unique, for it is not met with afterwards in the Teliṅgāṇa country.

The antarāla-ceiling is lantern with central lotus carving. The antarāla-doorway is much disfigured by the glittering and garish oil paints. It has a flanking pair of lattices and a broad vallī-śākhā with Vaiṣṇava door-guardians at the pēdyās, sheltered within broad tōraṇa-niches and an awning above. The usual lintel above the doorway is replaced by a screen of the same design as those at the flanks. The garbhagṛha-doorframe details are uninteresting. The ambulatory passage as well as the adjoining khattakas in the north wall of the garbhagṛha are enframed in the style of the gūḍhamaṇḍapa entrance (Plate 1344). The pial continues all around the exterior walls of the

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ambulatory. It enshrines Śivaliṅgas. There are also niches in the walls, now empty. The style of the hall columns fully agrees with those in the Mēleśvara and some other temples at the site. The kakṣāsana elephants are in same style as those rebuilt fragment in the Ēḷubāvi Basavaṇṇa temple as noted in the foregoing. Also, the style of sculptures including that of the cult image of Sūrya (Plate 1345), is late 11th century. The temple seems to have been built in the eighties of the 11th century.

The eastern bhadra-shrine has a liṅga in the garbhagṛha and a large Nandi in the antarāla. The antarāla-doorframe has main features similar to those at the main shrine.

Bāgalvāḍa, Śaṅkaraliṅga temple (not illustrated)

Of the four granite temples in this medieval village, Śaṅkaraliṅga has a few interesting features. The exterior is plain. The square vimāna and square but larger gūdhamaṇḍapa has partially open east façade of a sabhāmaṇḍapa with a mukhacatuṣkī-front (Patil 1992, Plate 8). The hastihasta-banisters show a large elephant carved in relief at the profile showing a broad-framed box, the technique and the visual impact is one of the future Teliṅgāṇa style (Patil, Plate 9). The façade's dwarf pillars and pilasters, just as the central four pillars are of Citrakhaṇḍa class. The antarāla's Bhadraka pilasters and the two slender Miśraka type with figures at the front jaṅghā-faces are of the late 11th century type.

Handarki, Lōkēśvara temple (Plates 1348-1351)

The square vimāna of the temple has lost most of its original facings. The antarāla and a large square hall with its 12 pillars and the corresponding peripheral dwarf columns exist. The temple stands on a low jagatī with simple lozenges between plain galapādas (Plate 1348). The vēdī-dado likewise shows panels with lozenges inset in panels. The kakṣāsana also is paneled, exhibiting lozenge-shaped flowers alternating with full-bloomed lotuses. The peripheral pillars are slender Citrakhaṇḍa and the cylindrical type of timber origin. Instead of four columns at the centre, all 12 columns form the nave, the cardinal four pairs are slender Citrakhaṇḍa (Plates 1349, 1350), an order which in its general form is allied to the analogue met with in the Deccani trend whose examples are encountered in Vikramāditya VI's times in Karnataka and southwestern Maharashtra. The four corner pillars are plump and fluted Citrakhaṇḍa type (Plate 1350), usually met with in temples in northeastern Karnataka (Nāgai, Kuraḷgēri, Kāḷgī) and also in the western Andhra Pradesh in Panagal and a few other sites. A large lantern ceiling has a strongly marked triangular vikarṇa-vitānas and a large full-blown lotus enframed by a broad, though crude, creeper fills the central box (Plate 1349). The hall is entered through the front or eastern as well as the northern and southern sides. The flights of steps are contained by the low hastihasta railings. The rear wall of the hall has a pair of niches at right angles, that at the west has a sort of Phaṁsanā roof. The antarāla-door has broad lateral jāla of the vallī type (Plate 1351), the climber, unusually, is here broader and undulates with meanders of rather larger amplitude. The suave door-guardians are flanked by cāmara-bearing females turning toward the door-aperture. Inside the antarāla is a pair of Citrakhaṇḍa pillars with fluted but round (and not sharp-edged) kumbha-maṇḍi of the Rāṣṭrakūṭa type.

The style of the figure sculptures and of the fluted corner pillars would warrant a date in the eighties of the 11th century. However, a grant to the Lōkēśvara temple made by Mahāmaṇḍalēśvara Lōkarasa in A.D. 1119 may raise a suspicion whether the temple was not founded in or before A.D. 1119 by Lōkarasa himself and named it after his own nomen.

Some of the building's features, particularly the vēdī and the kakṣāsana, typologi-

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cally and decoratively presage the Kākatīya period style and differ from the contemporaneous parallels in Karṇāṭa proper. (The temple today is within the Gulburg District of Karnataka State.)

Kurugoḍu, Saṅgamēśvara temple (Plates 1352, 1353)

The village may be of agrahāra specification. Soon after its founding some eight temples were built, the vimānas are all square and with Phaṁsanā superstructure. Of these the Saṅgamēśvara is larger and important. The interesting part of this temple is its large raṅgamaṇḍapa whose base showing the kapōtapālī with dentils and the kaṇṭha as well as the unslanting kakṣāsana having paneled rosettes are closer in style and decorative conventions to Teliṅgāṇa's later parallels of the late 12th and the 13th century (Plate 1352). The four pillars at the central raṅgabhūmikā are Citrakhaṇḍa, but the rest are Śrīkāra (except one other type, the faceted one) as in the standard Cālukyan buildings (Plate 1353). The dwarf columns at the parapet are Citrakhaṇḍa, fluted-cylindrical, etc. (Plate 1353). A donatory inscription carved on a pillar belongs to 13th century. Stylistically, the temple may be of early 12th (or late 11th) century as supported also by the two door-guardians stationed below (now beside) the elephant figures (Plate 1352) and seemingly is among those buildings which are precursor to the buildings in style that had developed under the patronage of the Kākatīyas of Varaṅgal.

M. A. Dhaky

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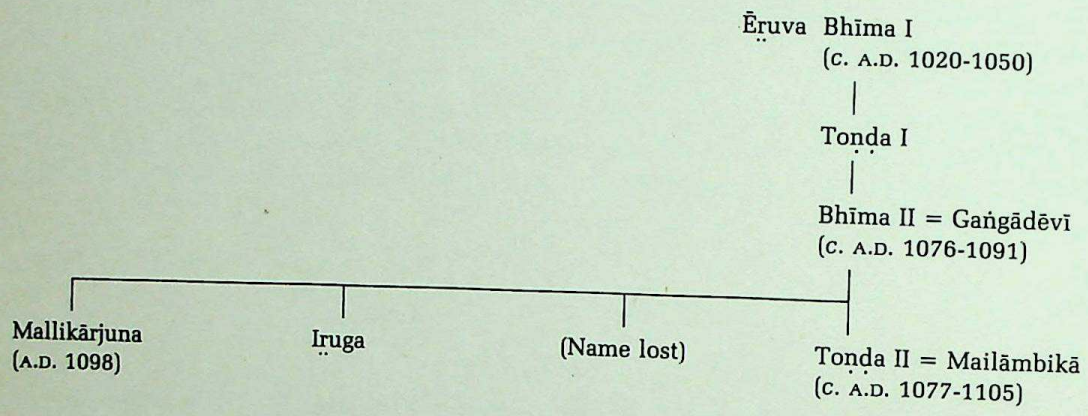
Genealogical Table: *Telugu Cōḍas of Kandūrunāḍu*



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CHAPTER 44

II.C.3.c.

Teliṅgāṇa style, *c.* A.D. 1000-1100

Telugu Cōḍas of Kandūrunāḍu

Historical Introduction

One of the several branches of Telugu-Cōḍas had settled in the Kandūrunāḍu region. A minor but none the less an important line of chieftains, the Telugu-Cōḍas, were subordinate to the Cālukyas of Kalyāṇa. The counts and barons of this dynasty had at some point acquired the status of "mahāmaṇḍalēśvara" and one of their titles was "Konūrupuravarēśvara." The dynasty's early history has been worked out from the Ollāla inscription of Mallikārjuna Cōḍa (A.D. 1098), the Pānugallu inscription of A.D. 1124, and the Māmiḷḷapalli epigraph of A.D. 1178. Some details have been added from the Rāmaliṅgāla inscription of A.D. 1105. Ēṟuva Bhīma I, apparently the founder of the dynasty, who originally had hailed from Ēṟuvanāḍu, was also known as "Pānugallu-purādhīpa", Lord of Pānugallu, present day Pānugal or Panagal; and his successors took pride in calling themselves "Pānugallu-pūravarēśvara". He probably was a subordinate of Cālukya Jayasiṁha V and his successor Āhavamalla Sōmēśvara I.

Ēṟuva Bhīma seems to have been a chieftain with some pretense of power: For, to a subordinate chief Kāṭa of Ceṟuku, he had bestowed a fief of 12 villages including Ceṟuku. Although there is no direct evidence, the Paccala-Sōmēśvara temple complex at Panagal, as is apparent from its style and pretensions, may have been a building of Bhīma's founding.

Toṇḍa bhupāla or Toṇḍa I, Bhīma's son and successor, is claimed in the Ollāla inscription to have subdued all enemies without being specific about who they were. Probably they may refer to the local, internal, and some external in the neighbourhood, but of no great consequence. He, to all seeming, was a vassal of Sōmēśvara I.

Toṇḍa's son and successor, Bhīma II, as a reward of the services rendered, had obtained a charter from Vikrama-cakrī (Cālukya Vikramāditya VI) to rule over Kandūrunāḍu. This perhaps has a reference to the help he may have given to Vikramāditya in the struggle for succession to Karṇāṭa throne. Kandūrunāḍu was ruled in Sōmēśvara's time by Ayyaras of the Haihaya family as is evident from the Nāgai inscription of A.D. 1058. So Bhīma Cōḍa may have got the charter around A.D. 1077, the date by which Vikramāditya VI was firmly saddled in the rule of the Cālukya empire. The dynasty's rule had progressed at least till mid 13th century. However, no monuments of note are available after the 11th century in their territory. Hence the dynasty's subsequent history is not here relevant.

Architectural Features

As the extant buildings, which are at Panagal and Śirikoṇḍa, show, the vimāna can be plain square (Panagal, Chāyāsōmēśvara; Śirikoṇḍa, Vēṇugōpālasvāmi), or with bay-

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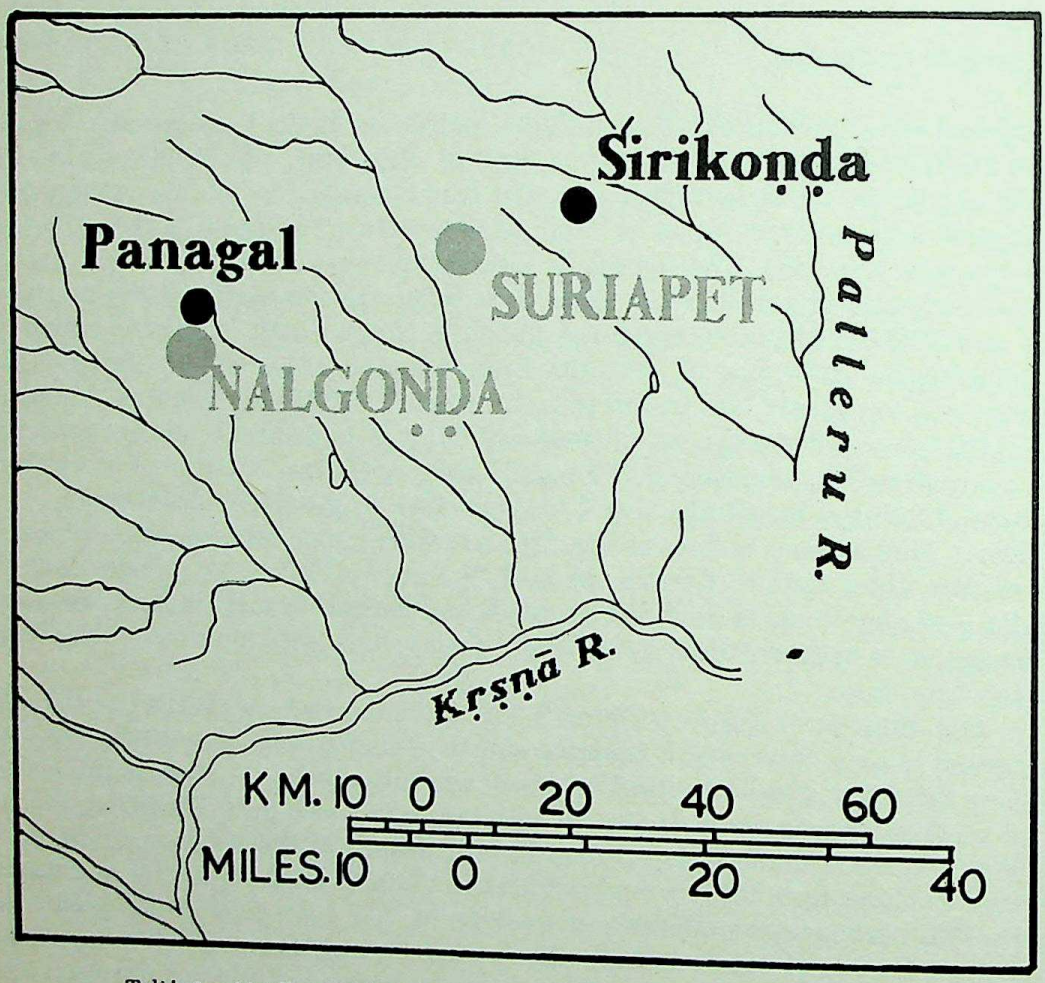

Teliṅgāṇa (Andhra Pradesh), Telugu Cōḍas of Kandūrunāḍu, temple sites.

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divisions (Panagal, Paccala Sōmēśvara and Vēṅkaṭēśvara-guḍi). The arrangement envisages a single vimāna or, as at Panagal (Chāyāsōmēśvara), trikūṭa complex sharing a common gūḍhamaṇḍapa following the Karṇāṭan convention. The adhiṣṭhāna, wherever significantly present, is available in variations of form and décor of the standard Kapōtabandha. The component mouldings, too, illustrate several different shapes and differing decorative treatments. A new element, sometimes included as a crowning moulding, is the gajapaṭṭī with realistically rendered elephants moving in file, usually shown in profile. The vimāna-wall types met with are several. The plain cubi-form vimāna, as at Chāyasōmēśvara temple at Panagal, has its origin in the indigenous dolmen tradition of the pre-and proto-historical times and will be frequently encountered in the buildings of Teliṅgāṇa. The walls of the Vēṅkaṭēśvara-guḍi at Panagal (Plate 1398) show proliferations but have neither the decorative shafts, niches, intervening recesses, nor ornamentation of any sort (as is the case with the southern shrine of the trikūṭa Jaina temple in Aihoḷe in Karnataka; Plate 41). The types of vimāna-walls of shrines 1 and 2 at Panagal's Paccala Sōmēśvara temple are virtually unprecedented and likewise are not duplicated. A new feature, a false (or blind) bhadrāvalōkana, at first without, but soon after with, an inset khattaka-niche — a gorgeous, monumental, and singularly attractive device — appears for the first time in this period (Paccala Sōmēśvara shrines 2 and 3); for a larger building, it will sometimes manifest itself into a storied variety, and will become one of the distinctive hallmarks of the Teliṅgāṇa style. The origins of this feature may lie in the late ninth and tenth century instances such as the Rūplā Saṅgamēśvara temple, Bhavanāśī-saṅgama (*EITA*, Vol. I, Part 2, Plate 400) and for the storied variety the Bhīmēśvara temple at Chebrolu (*EITA*, Vol. I, Part 2, Plate 546) where at both places this element is present on a fuller scale and is closer to realistic and functional rather than symbolic and decorative unlike the examples in the medieval Teliṅgāṇa province.

The doorframes, be they of the garbhagṛha, at the antarāla, or of the closed hall, are in almost all cases of the pañcaśākhā specification. They invariably display Gajalakṣmī as the tutelary image. While the analogue of each śākhā-element can be traced in the Karṇāṭa country, the handling of details and sometimes their ordering differed. They can, at the same time, be profitably compared with those encountered in the buildings half a century or so earlier in the Ālampur region (Plate 1402) as also in the Nāgai area (Kanurūnāḍu) in Karnataka. In casting the stambhaśākhā in the Citrakhaṇḍa mode, and solely that way as noticeable in several subsequent Teliṅgāṇa buildings, the architects had been more faithful to what was being characteristically developed in their own native territory. (Karṇāṭan stambhaśākhā, on the other hand, presents itself in many different variations.) The door-guardians at the bottom part of the stambhaśākhā are generally large — a feature somewhat less frequently met with in the Cālukyan country — and as pieces of figural art, at least at this initial stage, reflect a quality of workmanship comparable to what is at that time noticeable in southeastern Karṇāṭa.

A columnar raṅgamaṇḍapa occurs at Panagal (Chāyāsōmēśvara, Paccala Sōmēśvara) and at Śirikoṇḍa (Vēṇugōpalasvāmi). The columns inside are mainly of the Citrakhaṇḍa order, with components either sparsely or profusely decorated or almost totally left plain. A comparable example contemporaneous to Panagal's Chāyāsōmēśvara variety may be discerned in the raṅgamaṇḍapa of the Vīrabhadra temple at Mācerlā (Plate 1400). The type was also known in northeastern Karnataka (Kanurūnāḍu) as at Nāgai, Bēvūr and Kuraḷgēri. The Samatala Aṣṭa-Dikpāla ceiling, a mode which had a beginning in early Karṇāṭa (Calukya) architecture, is met with in the aforenoted two Panagal temples. While the roof of the hall is as a rule flat, the sanctuary proper can be with or without the

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superstructure. Phaṁsanā (Chāyāsōmēśvara) or Vēsara (Paccala Sōmēśvara), both at Panagal, are the modes encountered.

The temple, in one rare instance — the Śiva temple in Śirikoṇḍa — had been provided with a jagatī-platform, somewhat analogous to the Sūḍi (Mallikārjuna) example in Karṇāṭa and the Gaṅgāpur instance in Teliṅgāna. The temple complex is usually enclosed by a prākāra. It is virtually intact at Panagal's Chāyāsōmēśvara and at Śirikoṇḍa's Vēṇugōpālasvāmi temple.

Panagal, Paccala Sōmēśvara temple complex (Figs. 228-232; Plates 1354-1393)

Panagal or Pānugala, ancient Pānuṅgallu or Pānugallu, among its ancient buildings, possesses an important temple complex going by the name Paccala Sōmēśvara which has four shrines that reveal two strongly marked (and differing) stylistic idioms: and they share a common columnar hall. In point of fact, each temple here differs from the other in some details of appearance. The three shrines reckoned from north to south as 1, 2, and 3, face east; while shrine 4, which faces west, also faces shrine 3 with hall between (Fig. 232), but today seems to stand slightly apart from the hall. The rectangular hall is a little more than twice as long as is wide, being 40 ft. x 84 ft. (The numerical order of the four shrines adopted here differs from what had been recognized by other writers and in the Photo-Archive of this Institute's Varanasi Center. The renumbering has been done for this volume following the logic of the disposition and styles of the four buildings involved in the complex.)

Shrine 1

This easterly oriented shrine (Fig. 232; Plate 1354), the northern-most of the group, possesses a vimāna with kapilī. On plan the vimāna has a bhadra with five facets, staggered in symmetrical order; next the pratiratha, and finally the karṇa with salilāntara-recesses between. The vimāna's adhiṣṭhāna is Kapōtabandha which employs the tripaṭṭa variety of kumuda at the karṇa and the dhārāvṛta at the central or the subhadra face, particularly in case of the bhadra of the west wall (Fig. 228; Plate 1354). Above the kapōta or kapōtapālī, the usual prati-kaṇṭha combine (which often carries the vyāla-makara decoration), is absent. The wall, which directly and smoothly rises from above the kapōtapālī, is graded in sub-divisions, and employs as decoration for its facets — which in practice are spaces between the strip-like, very slender framing pilasters of the Brahmakānta order *sans* capital — the broadly and elegantly meandering lianas rising upwards: they terminate in a floriate makara-tōraṇa on the subhadra and the karṇa-faces as well as in the salilāntara depressions. The lianas, within the amplitude of their loops, shelter divinity figures such as the forms of Śiva as well as of Viṣṇu, next Brahmā with consort, Durgā in different postures, Gaṇēśa in normal as well in dance-postures, and Skanda; next Harihara, Hara-Gaurī, Lakṣmi-Nārāyaṇa, Dikpālas on their mounts and with their consorts; also Rati, apsarases, vanadēvīs, etc. The extraordinarily individualistic wall of this temple thus teems with the representations of many deities at one place (Plates 1355-1360). The carved wall surfaces look as though the mode of painting had transfigured into the mode of sculpting. Returning to the details of disposition, each one of the main facets, and every salilāntara-depression, carries three of these divinity figures in an ascending order (Plates 1355-1360). On the other hand, on the pratiratha-facets as well as on the pairs of the upabhadra-faces flanking the subhadra of the bhadra, all of which are narrower, is shown, in each case, an upsurging padmalatā-climber which unfolds several small loops which enclose pramathas (usually dancing), birds (mostly haṁsas and cakravākas), lions, blooming

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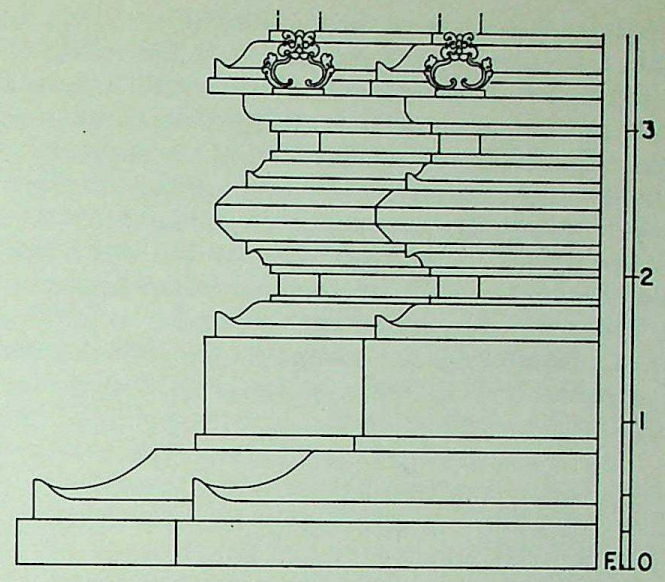

Fig. 228. Panagal. Paccala Sōmēśvara temple complex, Shrine 1, vimāna, adhisthāna.

lotuses and allied floral motifs. The carving is minute and is as elegant as has been delicately done, reflecting the workmanship which one usually attributes to the craft of ivory and of sandal-wood. The style of the figures, both in terms of the ethnic mould as well as in the mode of expression, appears to be a filiate of the style of the Noḷambavāḍi sculptures. The wall treatment here represents a unique principle in the dynamics of visual effects which heavily rely on the formal groupings of upsurging and convolving climbers. Afterwards, it in some measure is paralleled at the Gutta building at Cauḍadānapura (gūḍhamaṇḍapa; c. A.D. 1115; Plate 777) and in a few instances of Hoysaḷa buildings such as at Kōravaṅgala (Sūrya temple; gūḍhamaṇḍapa; A.D. 1169; Plate 940) and, with a more strongly marked analogy, at Amṛtāpura (gūḍhamaṇḍapa; A.D. 1196; Plate 1001), but without the inclosed figures.

The prastara is totally destroyed. The superstructure, if it were built, is gone and replaced by a make-shift pile of the plaster-coated rubble mass. The vimāna is c. 25 ft. across. It is a remarkable building, the fuller impact of whose appearance cannot now be judged. If it is a unique proposition by virtue of the very special manner of its wall decoration, it is also an isolated example which contributed little to the development of the future regional style.

Shrine 2

This building is placed between Shrine 1 and Shrine 3 and is somewhat smaller than its two neighbours (Fig. 232). Its portion above the adhiṣṭhāna is in very disturbed condition: only the north aspect of the wall is relatively preserved, particularly the left side from the bhadra eastwards (Plates 1361, 1362).

The Kapōtabandha adhiṣṭhāna (Fig. 229; Plates 1361-1364) of the vimāna has a ratnabandha or jewel-band carved at the profile of the paṭṭikā of the kapōtapālī; this band also shows hanging pearl swags laid in horizontal series. Above this, in lieu of the prati-kaṇṭha, comes a gajapīṭha with figures of elephants that are replete with vivacity, all shown in profile and more or less naturalistically rendered (Plates 1361-1363). The bhadra has a projected blind bhadrāvalōkana whose adhiṣṭhāna slightly

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differs in treatment from the rest of the building (Fig. 229b). Here, in lieu of the karṇaka or karṇāli, a kandhara-recess is featured. It shows two leaping lions at the extremities (treating the adhiṣṭhāna-mode as if it is a siṁhāsana or siṁhapīṭha) and at the centre a shrine model enshrining a Śiva-liṅga flanked by two female attendants (west; Plate 1366) or Garuḍa (south; Plate 1367). At the north side, however, a water-chute is centrally attached at the kandhara level. In the bhadrāvalōkana, above the gajapaṭṭī (which is livelier at the west end; Plate 1366), is the kakṣāsana with rather folkish looking gaṇa figures in panels on its face and two beautifully shaped Cit-rakhaṇḍa pillarets adjoin the walls by lateral perforated screens (Plate 1362); the bhadrāvalōkana, however, is fully preserved only at the north. The particulars of the superstructure of the bhadrāvalōkana, except for the lower courses like the kaṇṭha with diamonds in panels and the ūrdhvapadma moulding above, are partially disturbed and damaged.

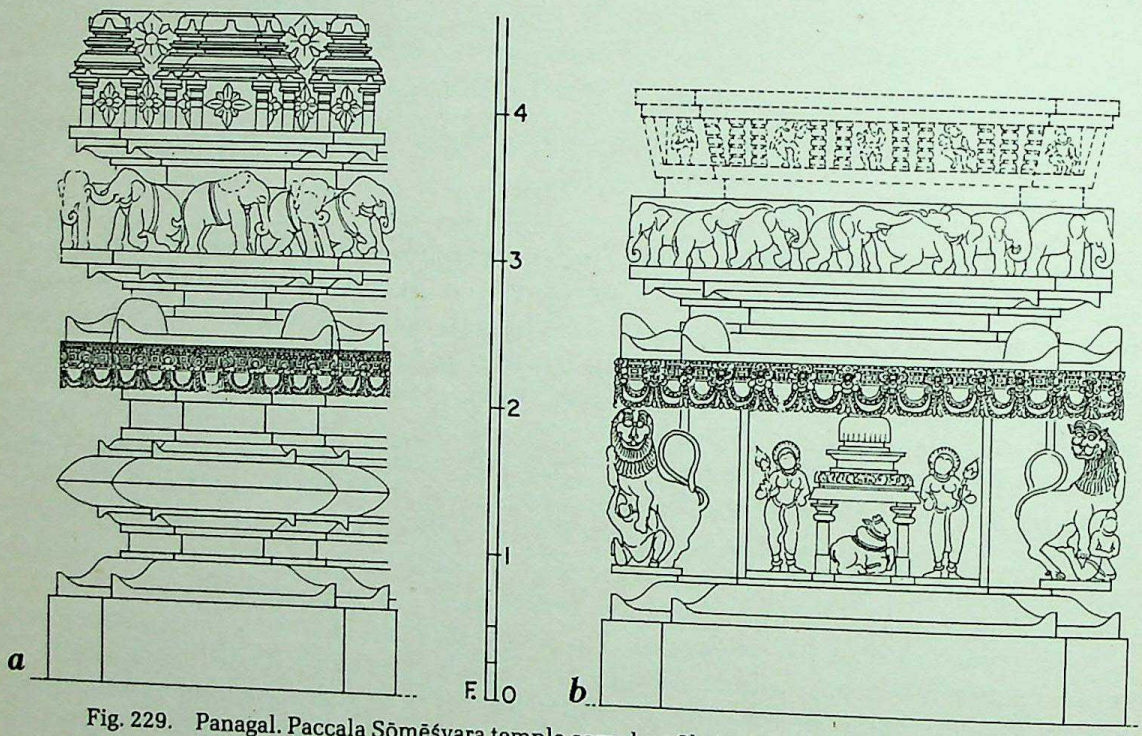

Fig. 229. Panagal. Paccala Sōmēśvara temple complex, Shrine 2: a. vimāna, adhiṣṭhāna; b. bhadrāvalōkana, adhiṣṭhāna.

The jaṅghā at the karṇa and at the pratiratha parts supported a rājasēna-like vēdī and an āsanapaṭṭa-like moulding bearing Phaṁsa-kūṭas, the moulding-belt which may also be looked upon as "tilakas in series" (Plates 1364, 1368) from western Indian standpoint and shown there at the profile of the āsanapaṭṭaka. This unique belt is rarely met with in future buildings in the Teliṅgāṇa country, such as at a trikūṭa temple in Pālampēṭ (before A.D. 1213) and then in a more advanced and more vibrant form (Gopala Reddy 1989). Above this came the divinities in niches, perhaps the Dikpālas in medium relief were at the karṇas (Plates 1365, 1368). The pratiratha and the upabhadra between their pairs of the thin wall-pilasters had no niched images but carried the decoration of an uprising climber with a single larger figure of an apsaras at the lower end and smaller figures enmeshed in the loops above in a fashion after Shrine 1. The salilāntara-recesses following the karṇas or bhadras carried apsaras

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figures as suggested by a loose piece (Plate 1369) and more clearly by the preserved part of the north wall (Plate 1365). The series of the entablature mouldings were topped by a large kapōtapālī with pearl-string festoons in suspension along its profile. This was crowned with the prati-kaṇṭha moulding bearing the customary makara-vyāla figures. The fragments of the ardhārikā or upper storey's mouldings, among which was also a roll-formed kapōta, have been promiscuously mixed up and haphazardly staked in the patched up wall sections at the west as well as the south side. The vimāna possibly was dvitala. When entire it must have struck the look of a pleasingly balanced structure, perhaps surpassing its northerly neighbour in its more thoughtful, if a little less ingenious, handling of the architectonics of the building's appearance.

The sculptural style (Plates 1365, 1368, 1369), as in the case of Shrine 1, is reminiscent of Noḷambavāḍi. The gracefully poised Dikpāla figures, almost looking Cōḷa bronzes in their modelling and posture (but ethnically allied to Noḷamba-Pallava) (Plates 1365, 1368), reflect high level of figural craftsmanship. The temple may have been built between C. A.D. 1020-1040 when the craftsmen trained in the Noḷambavāḍi genre may have been still available, possibly at the frontier areas where different stylistic zones met. The shrine is only 21 ft. in diameter but must have been a gem when entire. The gajapaṭṭī and the bhadrāvalōkana, introduced here for the first time

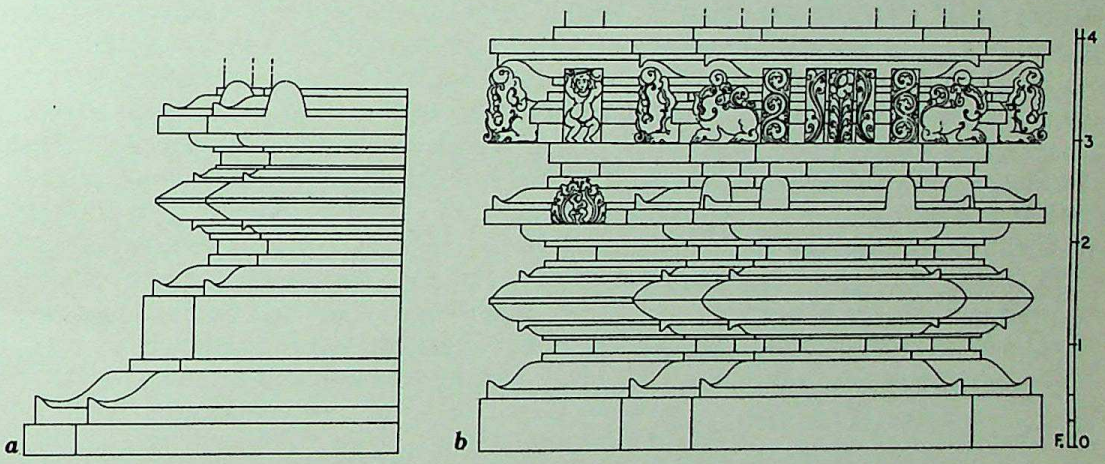

Fig. 230. Panagal. Paccala Sōmēśvara temple complex: a. Shrine 3, vimāna, adhiṣṭhāna; b. Shrine 4, vimāna, adhiṣṭhāna.

— the two elements generally not found in the Karnataka buildings — will be met with in several future buildings in Teliṅgāṇa as among its distinguishing stylistic attributes and features.

Shrine 3

If Shrines 1 and 2 are unique, the third easterly oriented shrine (Plate 1370), being the southern-most in the same row (Fig. 232), also exhibits some new features. Here the adhiṣṭhāna (Fig. 230a), seeming like a pīṭha — which can be described more adequately by using western Indian architectural terms for base-mouldings — is employed instead of the customary Karṇāṭan adhiṣṭhāna. The vimāna-wall, like Shrine 2, employs a blind bhadrāvalōkana, a little larger and more forward protruding than that at the Shrine 2 (Fig. 232; Plates 1370, 1371). In it, the kandhara shows the leaping end-vyālas

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(or siṁhas) as in the instance at Shrine 2, and a pair of flying mālādharas flanking either a centrally placed peacock (S), or Nandi (W), or a Garuḍa figure (S) (Fig. 231; Plates 1372-1374). The mini-kakṣāsana showing playful, dancing, and music-making gaṇa-genii (Plates 1372, 1373) which, particularly at the west (Plate 1372), and indeed curiously, remind of the later Gupta pramatha figures in their mode of representation as well as in the spirit of gaiety and for the body attitudes they betray. At the south, however, is a six-armed Naṭēśa-like figure in the third panel with gandharvas playing the gourd-lute (vīṇā), flute (vaṁśī), a four armed male deity playing an ūrdhvaka (an earlier instance of today's tablā) with his lower two hands, the upper two arms carrying ghaṇṭās; next a gandharva playing a mardala-drum, and finally the dancing Gaṇapati (Plate 1372), all figuring in panels. A pair of blind grilles at the flanks of each of the three bhadrāvalōkanas are relieved by śālabhañjikās on both faces (S) (Plates 1375, 1376), śālabhañjikā on the north face, and Durgā on the south face (W) (Plates 1377, 1378), and kalpavallī designs at both outer faces (N) (Plates 1379, 1380). (At Mācerlā in the Kṛṣṇā valley, in the Cennakēśava temple complex, a carved slab of a blind grille bearing an apsaras figure with a creeper, similar to what is noticed here, is available (Plate 1399). This possibly hints at a bhadrāvalōkana originally of the ruined contemporaneous shrine in that complex, like Shrine 3 here, and associated with the major shrine there, now gone or much renovated.). A pair of Śrīkāra pillarets support a miniature eave and above it come the prati-kaṇṭha with the usual makara-vyāla figures. A large kūṭa-crown tops the bhadrāvalōkana with a divinity figure such as Sūrya in its mahānāsī: at the other two corresponding sides it is just an arch-motif. The wall at the karṇas is cantoned with slender and graceful tetragonal pilasters which contain very tall and shallow sham-niches, the total wall-mass in its aṅga-vibhakti or mass differentiation seems to swell and furl in a controlled cadence (Plate 1371). The tall niches under reference, also featured on the kapilī-walls (Plate 1381), are crowned with Drāviḍa-kūṭas. The formal dynamics of the wall of this shrine doubtless allies in part with that of the Karṇāṭan buildings of that period, such as at Gaḷaganātha (Plate 661). The superstructure is partly destroyed; but the presence of the upper two talas, by their surviving fragmentary parts, is clearly indicated. The vimāna originally may have been tritala in composition, probably with a crowning square śikhara. It is *c.* 28 ft. 6 ins. across when measured from the bhadrāvalōkana to the bhadrāvalōkana.

Shrine 4

This building, despite its provincial colour and flavour, is the most Karṇāṭan looking in the ensemble (Plate 1382). The absence of the bhadrāvalōkana further strengthens that impression. Its tritala vimāna originally was conjoined to the great hall (Fig. 232) through the antarāla-bhittis which exist intact. The plan consists of a vimāna and the aforementioned kapilī. The vimāna is relieved by bhadra and karṇa proliferations with salilāntara-recesses between; the bhadra part is graded (Plate 1382). The nāsī-bosses of the kapōtapālī have been left uncarved, an expedient that became increasingly fashionable in the subsequent two centuries in Teliṅgāṇa. The style and the mode of its adhiṣṭhāna (Fig. 230b; Plate 1383) look progressively away from the archaisms of the earliest Cālukya examples. Figures of elephants, bhūtas, vyālas, and divinities like Gajalakṣmī located at discrete points — theoretical rafter-ends — between the end-makaras of the prati-kaṇṭha is of course the left-over of the conventions of the preceding two generations in Karṇāṭa, the rest of the mouldings, however, show more advanced shapes and details. Some of these beast figures exude considerable beauty and power (Plate 1383). The tall and slender Brahmakānta pilasters that canton the walls are rhythmically grouped. The bhadras and the karṇas contain tall sham-niches

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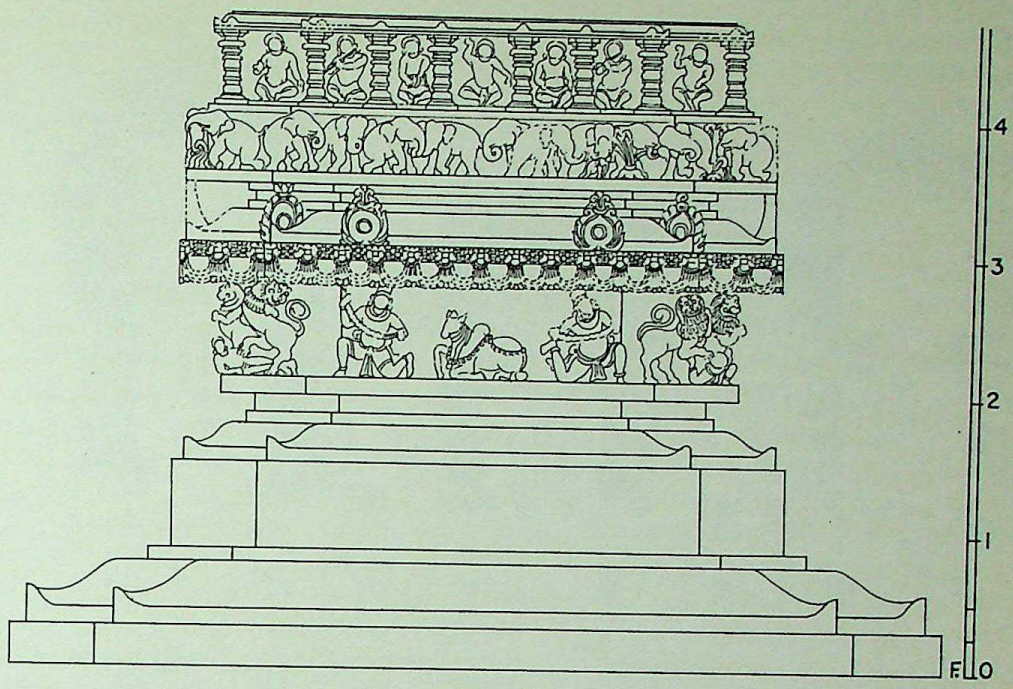

Fig. 231. Panagal. Paccala Sōmēśvara temple complex, Shrine 3, bhadrāvalōkana, adhiṣṭhāna with upper mouldings.

topped by Drāviḍa-kūṭas. The salilāntara-recesses have shallow split-pilastered niches crowned with not particularly elegant tōraṇas, which at places are only partially tooled.

The superstructure up to the second tala still survives. The facing nāsīs of the kūṭas and the bhadraśālās in the hāra contain seated divinity figures, Sūrya particularly in the nāsīs of all bhadraśālās. (The hāra-nāsīs are filled by floral motifs.) The gṛhapiṇḍi of the upper tala simulates on a reduced scale the general pattern of the lower tala. The hāra of the upper tala over the gṛhapiṇḍi is already damaged and the third tala along with its crowning part has long ago disappeared. The vimāna is about 23 ft. across the bhadras.

The antarāla-walls at the south as well as north show a broad wall-pilaster between two deep and wide salilāntara-recesses followed by an equally wide terminal karṇa toward west (Plate 1384). The salilāntara-depressions contain figures, curiously, of the śālabhañjikās (or vanadēvatās) instead of apsarases (Plates 1385, 1386) whose opulent bodies and sinuous flexure are of the quality rarely met with after c. A.D. 1050 in this region or even in Karnataka. In body-language and in feeling they look more Karṇāṭan than of any region within the ambit of Andhra Pradesh. While those on the south side are particularly handsome even when their facial features are somewhat obliterated by water-erosion (Plates 1385, 1386), on the north side only one of the two, but regrettably damaged, can pretend to some merit (not illustrated). (This last one presupposes the gracefully fluent posture of figures twining with an extensive liana stem, occurring as they do at the bottoms of the vertical and uprising vallī-strips along the entry-walls of the gōpuras of the Vijayanagar and Nāyaka periods, though less truthfully here than one of the minor figures in a loop, of the vanadēvatā on Shrine 1 (Plates 1358, 1359). The wide karṇa of the antarāla encloses a commensurately broad false niche with a wide Drāviḍa-kūṭa. The arpita-hāra of the vimāna extends over the

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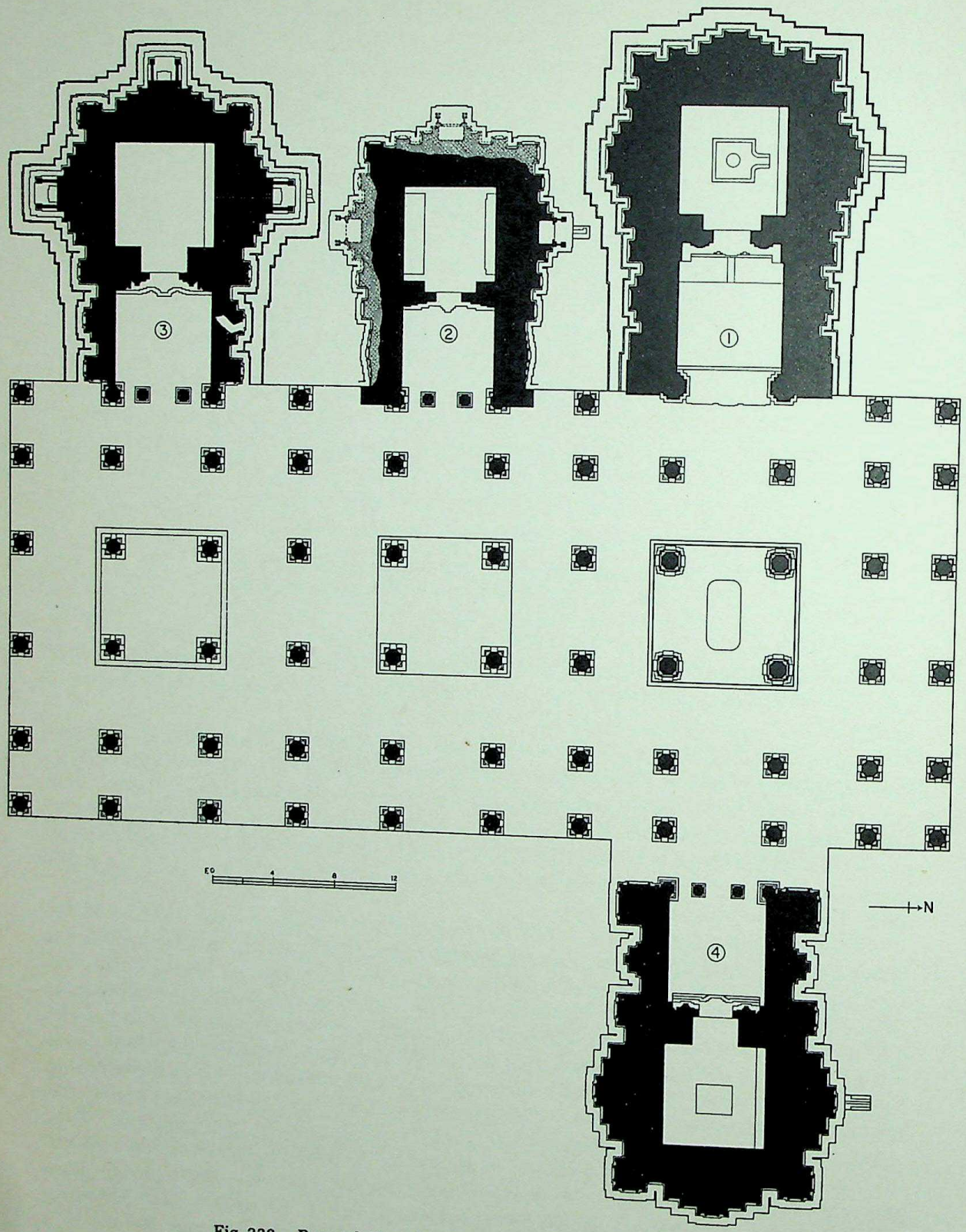

Fig. 232. Panagal. Paccala Sōmēśvara temple complex, plan.

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antarāla-walls. The prati-kaṇṭha supporting the hāra here, as at the vimāna, contain a group of tall and narrow rafter-ends showing floral and figural carving. (This feature is also present correspondingly at Shrine 3.) The śukanāsa extends over the full length of the antarāla and its top vertically is in level with the upper tala of the vimāna.

Inside, the antarāla retains its two slender, moulded but plain columns (Plate 1387) of the type known from early Cālukyan buildings of the first half of the 11th century. (Shrines 1, 2 and 3, too, possess a similarly situated pair of thin columns in one or the other early variety and likewise have the surfaces unadorned: Plate 1388.) The carved pañcaśākhā doorframe of the garbhagṛha (having the padma-, vyāla-, stambha-, vallī-, and ratnaśākhās), here as in the other three shrines, has patterns and figures after the style of the time, but are not of the quality matching with that noticeable with the figures on the southern kapilī-wall of this shrine. (There apparently were different batches of craftsmen specialized in fashioning the doorframes.)

The ample raṅgamaṇḍapa, of five aisles, has a very low adhiṣṭhāna, and is entered both from the north as well as from the south. At the south side, the entry is marked by a pair of elephant figures. Throughout the raṅgamaṇḍapa, the free standing pillars are of the Citrakhaṇḍa class, in upper parts circular and cubical in the middle section with layered belts between (Plate 1392). The four pillars in the second aisle, which face Shrine 1, are fully decorated (Plate 1390) and this type becomes the proto-type for the future more evolved, more elegantly shaped, indeed more thoughtfully regulated as well as more tastefully carved pillars of that class in the Kākatīya period. Its much cut up and highly ribbed maṇḍi with its correspondingly serrated vṛtta-vājana (Plate 1390), however, is remarkable for its scintillating vibrancy and looks as though an early precursor of such capitals met with afterwards in lower Karnataka, as in the Cennakēśava temple at Bēlūr in Hoysaḷanāḍu. These four pillars on their jaṅghā and on the cuboid sections feature narrative-episodes or characters selected from the *Rāmāyaṇa* and the Vaiṣṇava and Śaiva *purāṇas*; these include Jaṭāyuvadha, Vālivadha, Gōvardhanadhara, and Samudramanthana; also Nṛvarāha, Trivikrama, Nṛsiṁha killing the demon-king Hiraṇyakaśipu, Rāma, and Kirātārjunīya; also Gajasaṁhāra-mūrti, Kailāsa-haraṇa episode, etc., and lastly the epical battle scenes. The other columns of the hall are of the same general type but less elaborate in terms of faceting and have been largely left undecorated. (A rare composite type of Śrīkāra pillar, with some ornamental enrichment, occurs at the northeastern end of the hall and is illustrated in Plate 1393. The thin dwarf pillar at the corresponding west end slightly differs in formal detailing and is without decoration.) The rest of the columns above the plain and uninteresting peripheral wall are short Citrakhaṇḍa type. The second aisle's bay against each of the three shrines has a raised raṅgabhūmikā; that before the Shrine 1 supports an old Nandi within the catuṣkī formed by those four highly decorated pillars (Plate 1389), earlier noted. These pillars support an Aṣṭa-Dikpāla ceiling with Naṭēśa in the central box (Plate 1391). The figures here are in somewhat shallower relief than usual, though in style they correspond with the figures on the walls of Shrine 1. The four pillars on the raṅgabhūmikā ground against Shrine 2 are plain like the rest of the hall, except for the presence here of carved bhadra-nāsīṣ at the kumbhikā-base (which elsewhere shows only bosses) and one of the octagonal belts in the middle section shows a rather ordinary looking maṇibandha design (Plate 1392).

In a fore-aisle bay of the hall, near Shrine 3, a liṅga with its pīṭhikā-pedestal has been installed. The temple hence is called "Paccala" or "Pañcēśvara" (Pañcaliṅga); however, it is likely that originally only Shrine 1 contained the enshrined liṅga, the shrine 2 probably was dedicated to Viṣṇu (his cult image is traceable in the assemblage

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of loose sculptures and in style it resembles the door-guardian figures); the Shrine 3 perhaps to Sūrya (if the trikūṭa scheme was meant for the Traipuruṣadēva) or a Śiva-liṅga and Shrine 4, in all probability, to Sūrya. Since a Sūrya shrine conventionally faced the Śiva's in Karnataka, so does here the Shrine 4 faces Shrine 1 which is a Śiva temple, and since in the entire hall the fully carved four pillars with a decorated ceiling appear only in the central quadrant of the nave between these two shrines, it is likely that the Shrine 1 probably was looked upon as the principal temple of the ensemble. That Shrine 4, that of Sūrya probably, is made to face Shrine 1 and to none other of the three in the ensemble, the importance, on this evidence, of Shrine 1 is further stressed.

The Panagal temple complex represents two co-existing main types of regional architecture (Shrine 1; Shrine 4) with a sub-type for each (Shrine 2; Shrine 3). Some of the new elements like the gajapaṭṭikā in the adhiṣṭhāna, the blind ornamental bhadrāvalōkana in lieu of the bhadra-niche (real or sham), and more particularly the decorated as well as plain Citrakhaṇḍa pillars were to be extensively used with improvements in form and detail in the future Teliṅgāṇa architecture. Some of the śākhās of the doorframe seen here will be met with again in the future Kākatīya edifices. The mean date for the Paccala Sōmēśvara group, arrived at by the analysis of the style of the architectural features and of the sculptures, is *c.* second quarter of the 11 century A.D. In the history of architecture in Teliṅgāṇa, this temple complex, standing as it does (along with few others) at the beginning of its more tangible architectural history, is crucial in terms of the early evidence it contains for some of the distinctive features associated with, and the overall shape taken by, the future style of the Kākatīya period.

Panagal, Chāyāsōmēśvara temple (Figs. 233, 234; Plates 1394-1397)

The trikūṭa shrine called the Chāyāsōmēśvara or the Śaila-Sōmēśvara is situated near a cistern whose masonry is partly ruined, though a catuṣkī at its southern entry is in good condition. The temple faces east (Fig. 234; Plate 1394). The whole complex is surrounded by a prākāra-wall of large blocks, now partly ruined. It has three entrances, the other two being a long narrow maṇḍapa at the south, and a two-storied open structure at the west entry. Within the prākāra, besides the main trikūṭa temple, there also are six plain subsidiary shrines without porches, two located in the south, three in the west, and one in the north. None of them is architecturally significant nor does their relational layout bears out any symmetry in disposition of the complex's overall plan.

The main trikūṭa shrine with a common hall is an austere building formed by plain walled cubes and a nominal adhiṣṭhāna for its vimānas but with shapely Phāṁsanā superstructures crowned with a square śikhara (known as "Drāviḍa-ghaṇṭā" in the western Indian *Vāstuśāstra*, the *Aparājitapṛcchā*) (Plate 1394), of the kind and disposition met with in this and in the subsequent two centuries at a few other places in the Teliṅgāṇa territory. The hall's façade has an adhiṣṭhāna of the advanced Mañcabandha class (Fig. 233), having stylized flowers in the kandhara, topped by a kapōtapālī and a gajapaṭṭī and next a kakṣāsana bearing on its face the frolicking bhūtas and other figures in panels, all somewhat worn out (Plate 1395). The edge of its flat roof is lined by a hāra at the east façade as well as along the catuṣkī's roof.

The interior of the hall has a peripheral bench with the kandhara having flowers inset in panels, some tall and rhomboid and some squarish. The bench supports plain abbreviated Citrakhaṇḍa pillars, while four decorated Citrakhaṇḍa pillars form a śālā-catuṣkī above a raṅgabhūmikā (Plate 1396). Their padma-maṇḍi is reminiscent of the Pallava type and exudes the same feeling of vividness, but actually derives from

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the southwesterly examples, more particularly the Pāpanāśī group at Alampur of the ninth and tenth centuries (*EITA*, Vol.I, Part 2, Plate 565). (Incidentally, there too, the Phāṁsanā form of a somewhat earlier mode, is predominantly present.) The pillars in the Vīrabhadra temple at Mācerlā resembles these pillars; Plate 1400. While the individual component members may be looked upon as pleasing, the total shape of

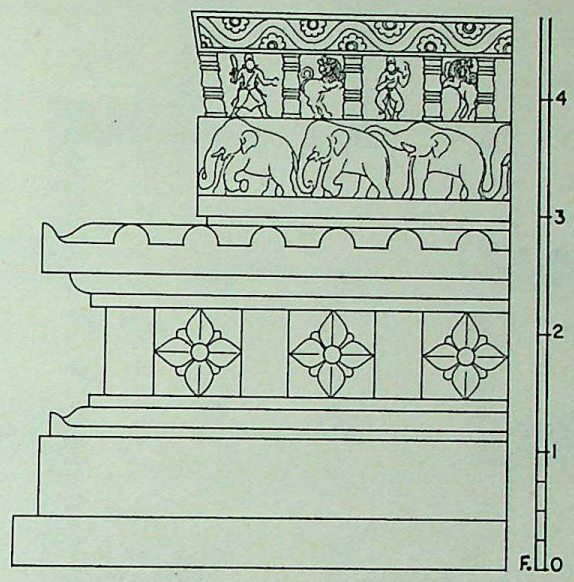

Fig. 233. Panagal. Chāyāsōmēśvara temple, raṅgamaṇḍapa, adhiṣṭhāna and mouldings above.

these pillars of the Chāyāsōmēśvara temple hall is still far away from perfection, because the cubical section is rather large and the following laśuna part above is rather narrow and much too constricted (Plate 1396). The perfection of the Citrakhaṇḍa form will noticeably be attained in the late 12th and early 13th centuries in the Kākatīya period. Had its kumbhikā, jaṅghā, and the central cubical part not been left plain, the pillar would to some extent have resembled those four inside the raṅgamaṇḍapa, before Shrine 1 of the Paccala Sōmēśvara temple, the column type there has, on the other hand, the default of leaning toward undue plumpishness (Plate 1390). An Aṣṭa-Dikpāla ceiling with Naṭēśa in the centre covers the nave of the hall here, but is not so fine as in the Paccala Sōmēśvara. Each antarāla has a pair of thin archaic pillars resembling those at the antarāla of the four shrines as the Paccala Sōmēśvara, with a small difference that the jaṅghā-face of the columns of the western shrine bears a pair of female cāmara-bearers (Plate 1397). These figures resemble in style those on the bhadrāvalōkana flanks of Shrine 3 of the Paccala Sōmēśvara group. The pañcaśākhā doorframe of the garbhagṛha is in keeping with the general plainness of the building, the only relieving element there is the presence, at the pēdyāpiṇḍa, of figures. The temple is not too far away in time from the Paccala Sōmēśvara complex. The Aṣṭa-Dikpāla ceiling is for the last time met with here as far as Teliṅgāṇa is concerned and is one more evidence of its early date, at least late in the sixties of the 11th rather than the 12th century as had been surmised by some scholars. The flowers set in panels formed by the thin galapāda-strips in the kandhara-recess both inside and at the exterior of the raṅgamaṇḍapa is a decorative feature frequently met with in many subsequent

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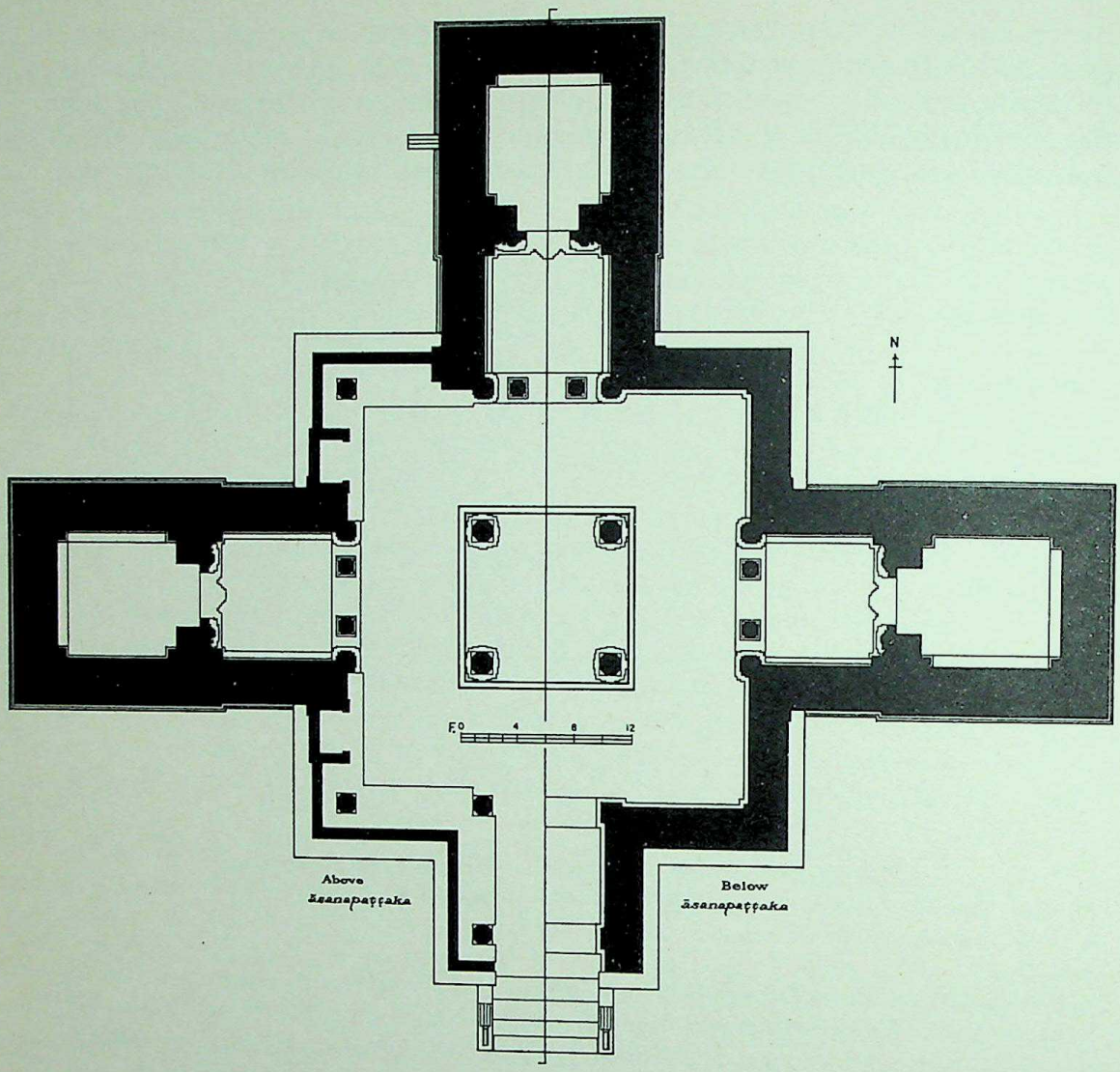

Fig. 234. Panagal. Chāyāsōmēśvara temple, plan.

Teliṅgāṇa buildings. And a gajapaṭṭī has been already noticed at Shrine 2 of the Paccala Sōmēśvara group, though in the context there of the vimāna and not of the raṅgamaṇḍapa.

Śirikoṇḍa, Vēṇugōpālasvāmi temple (not illustrated)

The temple is situated within a massive prākāra-enclosure about 7ft. high and 3ft. broad. Its huge blocks are neatly joined. The garbhagṛha is a plain square structure terminated by a short kapōta but has no superstructure. The raṅgamaṇḍapa has four central Citrakhaṇḍa pillars with three ornamental bands (including ratnapaṭṭikā) above the jaṅghā followed by a cube bearing puranic episodes on its faces (Rao 1987, Plate 5). The cubes of the corresponding dwarf pillars along the periphery show animal figures such as elephants, a feature that was later to recur in a few buildings of the Kākatīyas and their Rēcerla feudatories. The bench supporting the kakṣāsana bears in its kandhara the stylized oblong flowers in panels (Rao 1987, Plate 5). Stylistically, the temple seems to have been built after Panagal's Chāyasōmēśvara temple.

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Panagal, Veṅkaṭēśvara temple (Plate 1398)

The temple consists of a vimāna and a raṅgamaṇḍapa. The vimāna has a very wide bhadra having three pairs of upabhadras, pratiratha and karṇa. The adhiṣṭhāna agrees more with the western Indian conventions. The wall is without the serried shafts, niches, kūṭastambhas, or pilasters. The superstructure is late. The pillars in the hall are unornamented. Altogether it is not an important building. It may date from *c.* middle of the 11th century A.D. or slightly later.

M.A. Dhaky

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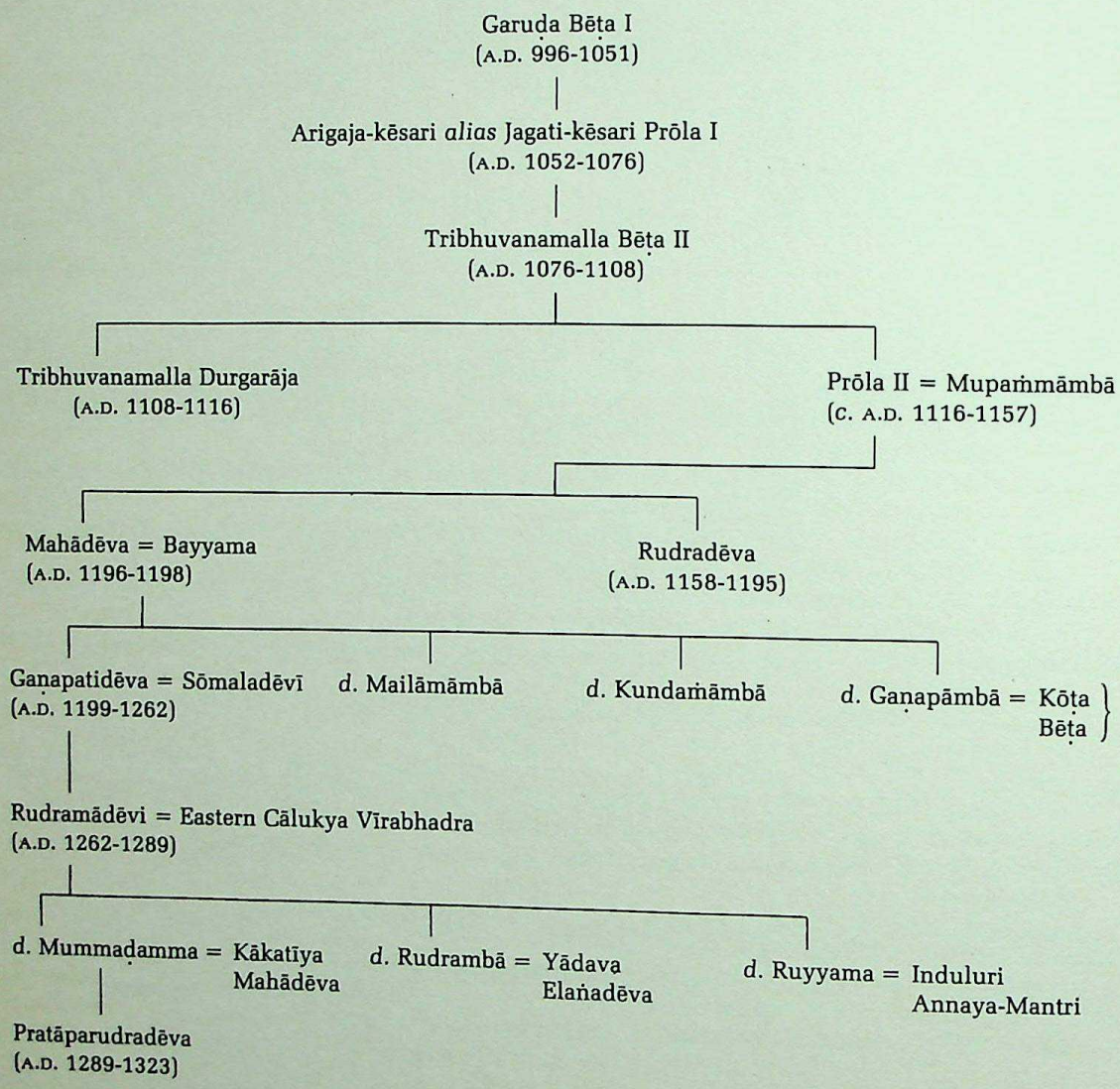
Genealogical Table: *Kākatīyas of Varaṅgal*



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CHAPTER 45

II.C.3.d.

Teliṅgāṇa style, *c.* A.D. 1150-1323

Kākatīyas of Varaṅgal

Historical Introduction

The Kākatīyas, who ruled from the eighth century over the Naṭavāḍi and Koravai viṣayas in Andhra Pradesh, were in that age chiefs subordinate to the Eastern Cālukyas of Vēṅgī. From the first (pre-medieval) ruler Durjaya till we come to Garuḍa Bēṭa I (A.D. 996-1051), their political history is rather chequered, and there is no noteworthy evidence of art and architecture during that phase of their existence. This much is certain that, in the tenth century, they were allied to the Rāṣṭrakūṭas whose titles the ruling chieftains assumed. Their history, however, begins to shift toward clearer focus from the time of Bēṭa I or Garuḍāṅka Bēṭa, a chieftain who for the larger part of his career flourished in the first half of the 11th century.

Garuḍa Bēṭa is known to have captured the city of Hanamkoṇḍa (ancient Anumakoṇḍa) in the Teliṅgāṇa country, which later became the capital city of the Kākatīya power. Bēṭa assisted Cālukya Āhavamalla Sōmēśvara I (1042-1067) in his campaigns against the Cōḷas and, as its reward, Kākatīyas' possession of the Anumakoṇḍa territory was confirmed by the emperor. Prōla I, the successor (1052-1076), who assumed (as was then customary for powerful and loyal vassals) the title "Tribhuvanamalla" of his Cālukya overlord, was chiefly responsible for the permanent consolidation of Anumakoṇḍa-viṣaya, which became the nucleus of their future empire. He had assisted the Cālukya emperor in his campaigns against Cakrakūṭa and Koṅkaṇa and conquered (or got as fief from the Cālukya emperor) eastern Sabbināḍu by defeating the last sion of the Calukyas of Vēmulavāḍa, Bhadraṅga (Baddega). He also vanquished a couple of local barons, Annaya (son of Kāḍparti Durga) the chief of the woods, and Purukūṭa Gonna the chief of Guṇasāgara.

Prōla caused an artificial lake, Kēsari-taṭāka, to be built at a village now called Kēsamudra (Kēsarisamudra) after the lake. The Prōlēśvara temple within the precincts of Bēṭēśvara referred to in the inscription of 1079 from Hanamkoṇḍa must be a Śiva temple founded by Prōla sometime in the sixties of the 11th century. And Bēṭēśvara may have been a temple founded by his father, Garuḍāṅka Bēṭa (unless of course it was the temple built by Bēṭa II to which a reference will soon after be made).

The reign of Prōla's successor Bēṭa II was not peaceful. Nevertheless, the Kākatīyas did not loose control over their central domain. In the war of succession after Cālukya Sōmēśvara I, Bēṭa had sided with Vikramāditya and thus won the title "Vikramacakrī" from the sovereign and the re-affirmation of the principality he inherited. He built a sacred-cum-residential area called Śivapura in Hanamkoṇḍa, and a shrine named after him as Bēṭēśvara. He next gifted Śivapura to the Kālāmukha Śiva ascetic Rāmēśvara Paṇḍita of Śrīparvata in 1090 as noted in the inscription of 1098 of

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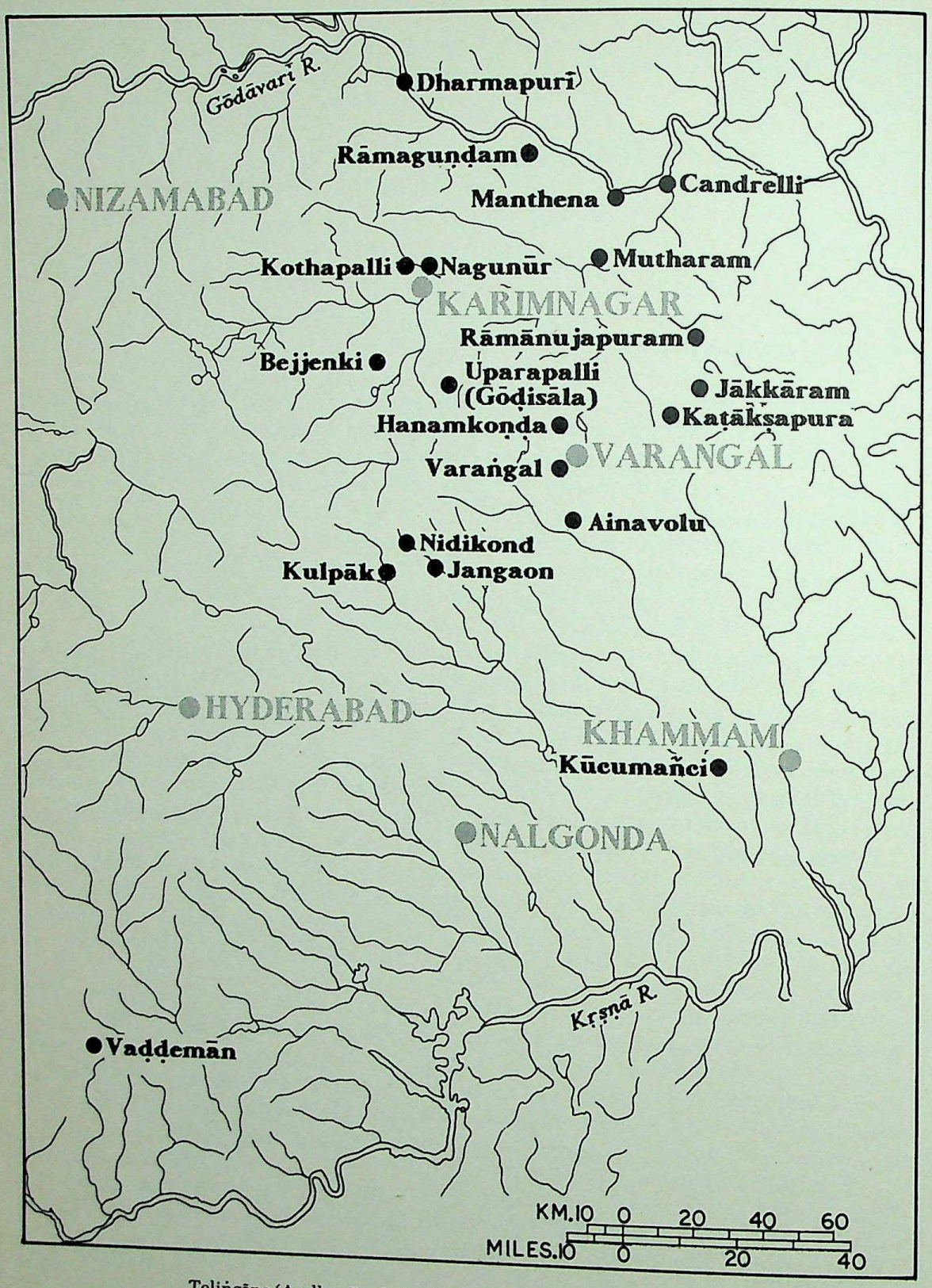

Teliṅgāṇa (Andhra Pradesh), Kākatīyas of Varaṅgal, temple sites.

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his son Durgarāja. In 1082 he made gifts to a Jaina temple founded by Mahāmaṇḍalēśvara Mēḍarasa, the chief of Polavāsadēśa. Paramāra Jaggadēva, the governor of the Cālukya emperor in Vēmulavāḍa, had seized the eastern Sabbināḍu portion earlier granted to the Kākatīyas. Bēṭa sought the intercession of the emperor and obtained the entire Sabbināḍu for himself as mentioned in the Padmākṣī temple inscription of A.D. 1117 in Hanamkoṇḍa.

At the end of an uneventful reign of Bēṭa's successor Durgarāja (c. 1108-1116), his brother Prōla II (c. 1116-1157) apparently usurped the throne. Prōla's conquests over Guṇḍa or Guṁḍarāja, chief of Mantrakūṭa (Manthena), as also the chieftains Gōvindarāja and Jaggadēva brought the entire territory between Kṛṣṇā and Gōdāvarī under his control. The defeat of the Telugu-Cōḍa Udayāditya of Nalgonḍa-Pānugal region, helped extend the Kākatīya rule to the southern and southwestern Āndhradēśa. He also took Cālukya prince Tailapa captive but afterwards released him. During that campaign he had set up a pillar of victory at Śrīparvata. Prōla's inroads into the Vēṅgīdēśa, however, were not successful; he in fact lost his life in a battle during the last campaign. In his regnal period, Mailamāmbā, wife of Prōla's minister Bēṭa, built in 1117 a Jaina temple on the Padmākṣī Hill, called Kadaḷalāya-basadi.

The reign of the next ruler Rudradēva (1158-1195) marked the expansion of the Kākatīya power over the entire Āndhradēśa. The Velanāḍu chiefs ruling over the Gōdāvarī delta and the region around Tripurāntakam were at this time subjugated. So were the campaigns over the Telugu-Cōḍa chiefs successful. By 1162 the present day Nalgonda-Mahabubnagar districts came under the direct sway of the Kākatīyas. In an encounter in 1195 with the Sēüṇa armies, however, Rudra lost his life in the battle. Mahādēva, Rudra's brother and successor (1196-1198), too, met the same fate while attacking the capital of the Sēüṇa king Jaitugi I. To add to that misfortune, prince Gaṇapati — the son of Mahādēva — was taken captive by the Sēüṇas though soon freed, partly through the military diplomacy of the Kākatīya's loyal vassal, the Rēcerla chief Rudra, and partly because Sēüṇas themselves were perhaps not averse to freeing him, for it made their southern frontiers safer in the wake of the dangerous campaigns of Hoysaḷa Ballāḷa II.

Under Rudradēva, the Kākatīya art and architecture found their first clear expression. The king built the famous triple shrine complex at Hanamkoṇḍa in 1163 and a rampart around the Varaṅgal town. His minister Gaṅgādhara built the temple of Prasannakēśava as well as a temple to Śiva beside the Rudrēśvara temple; he also built a large temple of Śiva near Punnēśvara, a temple for Tripuruṣa, and a temple to Hari-Puruṣottama in the neighbourhood of Hiḍiṁba or Bhīmanātha and in (its ?) paṭṭaśālā-hall he set up the image of Buddha; then he excavated a tank and built a Śiva temple (named ? close by ?) Saṁvartakēśvara. In addition, he built the temple to Kēśava near the tank Gaṅgaciya-Ceṟuvu, made gifts of land to brahmins for residential purpose, and renovated the temple of the Jaina goddess Padmākṣī (Padmāvatī); on a nearby hill he established Śiva liṅgas, Pārvatī, and Vighnēśvara, all these works were done in Anumakoṇḍa. At Manthena in Prōlavāsadēśa (where he was appointed governor by king Rudradēva), he built the temple to Trinētra in or before 1171. Moreover, he gave the agrahāra Deṁḍōmḍu to the learned (brahmins) and founded there a trikūṭa temple to Śiva, constructed a tank, and created a garden for the pleasure of the local people.

The next Kākatīya ruler Gaṇapati's times (A.D. 1199-1262), despite the monarch's early discomfiture, were brilliant and may be said to be eventful. The authority of the Kākatīya power was once again acknowledged all over Teliṅgāṇa and Vēṅgī. By about 1211, his success over the chief Pṛthvīśvara of Vēlanāḍu brought the entire coastal

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Āndhradēśa under Kākatīya control. The extension of the Kākatīya power, though temporary in Lower South as far as Kāñcī, was achieved by 1228. The Kōlanu and the Kaliṅga principalities, too, came under the Kākatīya fold. And, despite strong Pāṇḍya and Sēūṇa incursions, Gaṇapatidēva managed to maintain his authority over Āndhradēśa.

Gaṇapatidēva was a patron of literature and art. A work on music is ascribed to him. Also, it was possibly he who had built the great temple complex in Varaṅgal, a city which he chose as his capital by c. mid 13th century. Gaṇapatidēva's long, peaceful and prosperous rule had in fact resulted in the building of the largest number of temples in his domains, some architecturally very notable. His feudatory chiefs such as the Rēcerlas also had then made significant contribution to temple building. Apparently Teliṅgāṇa was gripped by an intense fervour of building activity as Karṇāṭa had been a century before in the glorious years of Cālukya Vikramāditya VI.

The early regnal career of Gaṇapati's successor, princess Rudramādēvī (1262-1289), was turbulent as her authority was challenged by a host of vassals. All the same, with the assistance initially of the Rēcerla, Velama, and other nobles, she established her full control over the empire she had inherited. The Sēūṇa invasion under Mahādēva was not successful. Indeed, at some point, she was considered so powerful that the contemporaneous Tamilnadu monarch was advised not to set his eyes in the direction of her territory. She strengthened the defences of Varaṅgal and built the inner stone rampart.

Rudramādēvī had no male issue. She therefore had adopted her eldest daughter's son Pratāparudradēva as heir apparent. Pratāparudra (1289-1323), the last ruler of the dynasty, though successful in sustaining the integrity of the kingdom in his early years, and his was the golden period of Sanskrit literature, could not at the end meet the challenge of the successive and relentless Delhi Sultanate expeditions which began in 1303, and repeated in 1310, 1317, 1321 and 1323. In 1323 he apparently had committed suicide on the bank of Narmadā, on the way to Delhi while taken captive. The fabulous gems and jewellery of the Kākatīyas, of inestimable value, were taken as booty and had been added to the Khaljī coffers which Thakkura Pheru, the Jaina jeweller of Alāu'd-Dīn Khaljī, was soon after to examine and evaluate and Amir Khusraw was to admire in fulsome terms. (Some of these gems apparently were at earlier expeditions given over by Pratāparudradēva for buying peace.)

The temples must have been built in the time of Rudramādēvī as well as Pratāparudradēva, but only a few can tentatively be assigned to their times. The great period of building activity had virtually been over with Gaṇapatidēva's period.

Religion

Śaivism was the most favoured faith of the royalty as well as of the populace. Several epigraphs of the period refer to the Kālāmukha and Pāśupata sects. The pre-eminent Śaiva centre, Śrīśailam, fostered the Kālāmukha sect which was known as Parvatāvali or Parvatāmnāya which in turn had several off-shoots such as Śaktiparṣe, Siṁhaparṣe, etc. Under its influence, several maṭhas (monastic establishments) were founded in Āndhradēśa and in Teliṅgāṇa, among which those at Ālampur, Tripurāntakam, Ēlēśvaram, Vēmulavāḍa, and Manthena were more notable. A significant development in Śaivism during the Kākatīya period was the advent of the Pāśupata school of the Golakī maṭha of the Cedi country in central India. However, its prominence is attested in the time of Gaṇapatidēva alone. An epigraph from Candrelli refers to the Viśvēśvara

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Śivācārya of this sect as the priest royale and dīkṣā-guru of the king. The famous epigraph from Malkāpuram, of Rudramādēvī period, provides a detailed account of the Śaiva preceptors of the Golakī-maṭha. The spread of this sect in Āndhradēśa during this period was phenomenal; for their maṭhas were established in such varied places as Maḍam, Kālēśvaram, Ēlīśvaram, Śrīśailam, Mantrakūṭa, Sōmaśila, and Tripurāntakam.

Another school, popularly known as Ārādhya Śaivism, and the Vīra Śaivism of the Basava school from Karṇāṭa, had a following in the Vēḷanāḍu territory in particular. The surviving temples in the Kākatīya domains are very largely of Śaivaite affiliation. While most of the larger and finer buildings possibly were the result of the royal munificence and patronage by nobles, it is likely that some of the lesser buildings in Teliṅgāṇa were built by the Śaiva pontiffs, and some by the laity.

Next to Śaivism prevailed Jainism. The earlier Kākatīya monarchs were favourably disposed to Jainism. The famous centres of this faith — Kollanupāka or Kollipāka, Anumakoṇḍa, Paṭanceru, Gaṅgāpur, Varaṅgal, etc. — had survived, despite the menacing rise of the militant Śaiva cults such as Vīra-Śaivism; this was mainly due to the tolerant attitude of the monarchs, though no great architectural projects, nor did Jaina images of remarkable output and of the high quality of the Eastern Cālukyan and Rāṣṭrakūṭa times are from anywhere reported. On the whole, therefore, it was a period of decline for Jainism.

Stylistic Origins

In the Teliṅgāṇa country under the Kākatīyas and their feudatories, the temples were built not in as large a number as they were in Karṇāṭadēśa under the Cālukyas and their vassals, particularly the Hoysaḷas. And after seeing the great Cālukya buildings in pot-stone such as at Lakkuṇḍi, Gadag, Kuruvatti, Iṭṭagi and other places in north Karnataka and at Bēlūr, Haḷēbīḍ, Kōravaṅgala, Amṛtapura, Beḷavāḍi there in south, the Kākātīya buildings in granite would seem drab and dreary. But whatever was produced has in large measure a distinction of representing a separate style; and the architecture, in the best buildings, reflects a high level of craftsmanship, particularly in the domain of masonic and frugalistic but effective decorative art. The architecture, in this period and in essence, reflects a blend, thorough and organic, of the selective but several significant Kuntala elements of the previous phase in Kandūrunāḍu, and Sinda and Haihaya principalities, with some of the traditional elements of the Kṛṣṇā valley and what had been earlier developed in Sabbināḍu as well as Kandūrunāḍu, both its western part (included in Kuntala) and the southeastern section, Pānugula-viṣaya. Lately, a few ideas, such as of introducing the complex moulded jagatī-platform, were perhaps reinforced (if not borrowed) from Hoysaḷanāḍu antecedents. Local preferences had decided dominance or otherwise of one or the other element in the style's make-up, just as it had guided a partial as well as an overall formal organization. In the ultimate analysis, it is these selective trends and the clearer understanding and organization of the limited number of basic elements and motifs into stable patterns that in the following times were responsible for developing and fostering the Teliṅgāṇa style. They also decisively set the style apart from the styles of the Karṇāṭadēśa, as also were instrumental in sharply differentiating it from the bygone and contemporary styles of the adjacent and subjacent Vēṅgīdēśa which had leaned heavily toward the Late Coḷanāḍu style.

Unlike the Kuntala instance, however, the Teliṅgāṇa temple is not predominantly Vēsara in form. (Wherever occurring, this form's remoter local origins were lain in the

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older Drāviḍa form of the Āndhran specification.) Even the earliest examples bear a distinctive stylistic stamp with its own formal and dispositional preferences which contrast with, and separate it from, the productions of the countries that lay northwesterly, southerly, and southwesterly to Teliṅgāṇa.

The Teliṅgāṇa architecture assumably had passed through two major phases: the first, more or less formative, was when the Rāṣṭrakūṭa monarchs followed by the Cālukyas were the sovereign rulers of the greater part of the Teliṅgāṇa territory and Kākatīyas were their subordinates; and those phases (as well as the contemporaneous manifestation in the Telugu-Cōḍa territory and in Kandūrunāḍu including Pānugula-viṣaya) have been outlined in the two previous chapters. The next, which was the major phase, manifested during the independent rule of the Kākatīyas which eventualized when the Cālukya power together with their territories had considerably shrunk.

Despite the beginnings of the rule of the Kākatīyas in the ninth century, the temples built prior to the period of king Rudradēva were rather few and largely have not survived. The period of Rudradēva (1158-1195) who founded the famous Trikūṭa temple in Hanamkoṇḍa early in 1163, and that of his successors until the fall of the dynasty in 1323, witnessed the construction of several temples which marks the growth and manifestation of the typical architectural style, the truly Teliṅgāṇa style, the examples of which are encountered both in the monarchial domains as well as in the duchies and counties of the feudatory nobles. The buildings of the two previous phases, such as at Vēmulavāḍa, Panagal, and Gaṅgāpur, Nandikandi, Nagunūr and (Gabbūr and also Handarki in Karnataka), each representing a distinctive type and different decade, to some extent had contributed toward the formulation of the style. The motival ideas for the formulation of the doorframe also drifted from such sites in Karṇāṭa as Nāgai, Bēvūr, Halakaṭṭa, Bāgalvāḍa and even farther afield, Iṭṭagi (Temple 4). The eastern bhadra-prāsāda of the Veṅkaṭēśvara-guḍi at Gabbūr, to all seeming, stands for the prototype, still not fully developed, of the normative pattern for the exterior of most of the future buildings of the Kākatīya period. It was the power of assimilation and integration of the medieval architects of Teliṅgāṇa which developed the inherited elements from these diverse but not unrelated sources — limited however in number and variety — and created out of their fusion as well as consolidation a style-organism of veritable distinction and beauty. What happened in the 75 years between the probable date of the Gabbūr temple (in or before 1090) and the first clear-cut and definitive Kākatīya temple at Hanamkoṇḍa (Rudradēva's temple: 1163) is still unknown. When first met with, the style shows all main and typical characteristics by which it was to be recognized and known. The architecture in Karnataka had passed its meridian in the time of Vikramāditya's time when the last notable buildings as at Gadag (Sarasvatī temple, c. A.D. 1100) and Iṭṭagi (Mahādēva temple, A.D. 1112) or for that matter in the contemporaneous Hoysaḷa country as at Bēlūr (A.D. 1117) and Haḷēbīḍ (c. A.D. 1121) had been built. And yet, though late in arriving, the Teliṅgāṇa style, too, created some equally noteworthy examples as at Hanamkoṇḍa and Varaṅgal, Pālampēṭ, Pillalamarri, Nagunūr, Manthena, and Ghanpūr to mention the more famous.

Architectural Features

By the process of selective absorption and the evolution based on it, the Teliṅgāṇa style generated its distinctive features covering every aspect of its formulation.

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Plan

A normal, mono-celled temple possesses a vimāna, a spacious antarāla defined by kapilī-walls, and a hall in its layout as was customary elsewhere in the medieval buildings of India. The trikūṭa scheme, known in the early phase in the Kṛṣṇā Valley in Āndhradēśa and still earlier in Karnataka from 696 (Bādāmi, Jambūliṅgēśvara temple), and in Teliṅgāṇa in Phase I at Panagal (Chāyāsōmēśvara) and at Nagunūr (Older Trikūṭa temple) as well as Gabbūr (Veṅkatēśvara-guḍi), continued to be favoured in several temples of this phase, the more notable being the Veyistambhālaguḍi at Hanamkoṇḍa, the Gautamēśvara at Manthena, the old temple at Mutharam, the later triliṅga temple at Nagunūr, the temples at Upparapalli, Nidikond, and Kaṭākṣapura, as well as in the Rēcerla territory as at Pālampēṭ (two trikūṭa temples). If the trikūṭa enshrines Śiva (W), Viṣṇu (N), and Sūrya (E), the opening of the shared hall is invariably at south as in Karṇāṭa precedents: if it is a triliṅga temple, the hall-door faces east. Unlike Karnataka, however, the gūḍhamaṇḍapa is rarely met with; it is there, for example, in the scheme of the temple at Jākkāram and at the mono-celled Śiva temple at Vaḍḍemān. It is the sabhāmaṇḍapa or raṅgamaṇḍapa which is ubiquitously present in Teliṅgāṇa's sacred buildings. The presence of a pavilion for Nandi and a separate large āsthāna-maṇḍapa (rather rare, in the imperial domains as in Hanamkoṇḍa) now also forms a feature, generally for temples planned on more ambitious scale, the noteworthy examples elsewhere are at Ainavolu, Manthena, and in the territory of the feudatory Rēcerla chieftains as at Pālampēṭ and Ghanpūr.

In the layout of the vimāna, the projected bhadra part and the graded wall with multiple divisions had been earlier favoured in Panagal. The trend continued in some of the Kākatīya buildings as well. The star-shaped ground plan for the vimāna, often favoured in Karṇāṭadēśa, is a rarity in Teliṅgāṇa and is earlier noticed in a single instance, namely the Rāmaliṅgēśvara temple at Nandikandi (Fig. 217), but afterwards it virtually found little favour, the exception being the surviving eastern shrine of the triple Gautamēśvara at Manthena. Likewise, the pañcāyatana scheme, earlier evident at Gaṅgāpur, is not met with in the next phase. The tōraṇa-gateway, of which Nandikandi has a proto-type, is encountered again at Ainavolu, Varaṅgal, and Rāmaguṇḍam.

Jagatī

The Jagatī-terrace was not favoured in the buildings of the period of the Cālukyas of Vātāpi and of the Rāṣṭrakūṭas of Maḷkhēḍ; and is met with in the rarest instances as at Sūḍi (Mallikārjuna) in the period of the Cālukyas of Kalyāṇa in northern Karnataka. In the Teliṅgāṇa (and adjacent) territory it had been known in the first phase as at Gaṅgāpur, Gabbūr, and Nagunūr (Old Trikūṭa temple) and at the ruined Śiva temple in Śirikoṇḍa, and much more frequently in the Kākatīya period. A further stimulus for incorporating this feature, in this second phase, may perhaps have been provided by the famous Hoysaḷa buildings like the Cennakēśava temple at Bēlūr (1117) and the Hoysaḷēśvara temple at Haḷēbīḍ (1121). In any case, the Kākatīya builders used the jagatī with greater insistence and developed for it a couple of distinct varieties.

The jagatī, by and large, is composed of the bhiṭṭa-plinth courses, the karṇaka, and the antarapaṭṭa as seen at Hanamkoṇḍa and elsewhere at Kūcumañci, Jākkāram, Kaṭākṣapura, Nagunūr, Candrelli and a few other places. (It had been extensively used in the buildings of the Rēcerla chiefs.) The second, a low type jagatī was formulated after the pīṭhikā of the Śivaliṅga as pointed out by Wagoner in his analysis. Jagatī's padma and the kapōtapālī in this case show dentate bosses at intervals for the nāsīs left unworked. This feature was known in exceedingly few Cālukya buildings, particularly in

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Kandūrunāḍu and in Hūli (single instance), but was extensively used in a decorative fashion in the Kākatīya buildings not only for the jagatī but also in some instances for the adhiṣṭhāna as well as the eave-cornice above the vimāna. The second type of jagatī also incorporates intervening paṭṭas and paṭṭikās which makes it taller and was sometimes used for more pretentious buildings. The mouldings such as the gala-recess and the paṭṭa-band were mostly left undecorated.

Adhiṣṭhāna

The adhiṣṭhāna in the temples of this phase, by its own internal process of evolution, had reached a stage when it sometimes, as in the case of the jagatī, finds an accidental correspondence with the typical northern Indian mouldings such as the bhiṭṭas (in south Indian terms "jagatī" and "upāna" or plain plinth courses), jāḍyakumbha (padma without lotus petals), karṇaka or karṇāli (sharp-edged kumuda), kapōtapālī (flexured kapōta) and, for the mukhamaṇḍapa, also a sort of rājasēnaka (and rarely above it a vēdikā on the analogy of north Indian moulding as well as Karṇāṭa parallels), and finally the āsanapaṭṭa and kakṣāsana above the adhiṣṭhāna. This is noticeable in several buildings including the temples at Pālampēṭ, Ghanpūr, etc. of the Rēcerla chieftains. However, a variant type of the adhiṣṭhāna, devoid of the rājasēnaka above, occurs in several temples such as the Veyistambhāla guḍi at Hanamkoṇḍa and the temples at Pillalamarri, Nagunūr, Vaḍḍemān, and Manthena. Even when kapōtapālī figures in the constitution of the adhiṣṭhāna, the typical prati-kaṇṭha mouldings with vyāla-makara decoration known in the Kapōtabandha class in Karnataka and in Teliṅgāṇa at Panagal (Shrine 4), Gaṅgāpur, and at Nagunūr (Old trikūṭa temple), is completely given up. Instead, a gajapaṭṭī showing elephants in profile as a decorative band and adopted from the preceding phase (Chāyāsōmēśvara at Panagal) frequently figures. In rare cases, as at Hanamkoṇḍa (Trikūṭa temple, Śiva shrine), and in Prōlavāsa area (Manthena, Candrelli), the adhiṣṭhāna is formed by a Teliṅgāṇa variant of vēdī-bandha. The panels of campaka (*Michelia campaka*) or lotus flowers, of course geometricised or highly stylized but often not without a sparkle of vividness, are a very favoured motif for ornamenting the hall's rājasēna as well as the kandhara-dado below the āsanapaṭṭaka of the internal peripheral bench of the raṅgamaṇḍapa. (The feature is known from very few instances in adjacent tracts of Karnataka as earlier noticed.) The praṇāla is usually inserted in the jagatī-platform as well as in the adhiṣṭhāna. In the latter case it is normally set at the bhiṭṭa level, or over the karṇaka moulding, and in the case of jagatī, over the kapōtapālī. Although very simple in most instances, the praṇālas, particularly at Hanamkoṇḍa and Pālampēṭ, are well formed. They are supported by a dwarf pillar with Nandi, at Hanamkoṇḍa and Pālampēṭ in particular, a feature paralleled in such central Indian Bhūmija temples as the Udayēśvara temple at Udayapura in Mālava (*c.* 1059-1080) and is indeed a unique instance of its kind in Teliṅgāṇa territory. (In case of the vimana's blind bhadrāvalōkanas, as at Candrelli, Pālampēṭ and Kūcumañci, the praṇāla is inserted in the kandhara of the Mañcabandha adhiṣṭhāna of the ground storey.) The blind (sometimes storied) bhadrāvalōkana, which is a special Teliṅgāṇa feature (confined, of course, to a few larger buildings as at Candrelli, Kūcumañci, and Pālampēṭ) had been adopted also in Hoysaḷanāḍu temples, at Haḷēbīḍ, Bēlūr, Maraḷe, Nuggēhaḷḷi, Hārnahaḷḷi, and a few other very ornate buildings. It was also incorporated as a rare instance in a Sēūṇa building, the Daityasūdana at Lonār in southern Maharashtra. (A bhadrāvalōkana, but without the base and storied arrangement, occurs as a solitary instance in northern Karnataka, at the vimāna of the Saṅgamēśvara temple at Kūḍalasaṅgama; Plate 638.)

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Vimāna-wall

The wall shows two principal varieties, one stemming from the Nandikandi temple, the other, which is aesthetically the superior of the two, from the Gaṅgāpur and Gabbūr (central shrine) antecedents, in turn rooted in the Karṇāṭan tradition as earlier had been shown. The first variety in the Kākatīya buildings is forcefully exemplified by Hanamkoṇḍa, Nagunūr (second trikūṭa), Manthena, Mutharam, Candrelli, Jākkāram, Varaṅgal and a few other examples as well as by Pillalamaṟṟi, Ghanpūr, and Nāgulapādu temples with minor variations of detail among themselves in the Rēcerla domains (Plates 1566, 1639, 1580); the second, which is less frequently encountered, by the Kūcumañci and Pālampēṭ buildings (Plates 1460, 1587). The first type has chases and strata fashioned in the form of engaged columns of the modified Citrakhaṇḍa type (and with a feel of chiselled wooden architecture) and the wide columnar bhadra has no khattaka-niche excepting in the Hanamkoṇḍa instance. Also, above the adhiṣṭhāna and below the column-shaft is often provided a sort of modified and abbreviated kumbhikā-base in lieu of the vēdī of the Drāviḍian temple walls. The second, which is met with far less frequently and shows a storied bhadrāvalōkana — the feature first noticed at Gaṅgāpur — now perfected, fully integrated and harmonized with the wall-surface as at Pālampēṭ and Kūcumañci. At Nāgulapādu and Manthena, as at Ghanpūr, the pilastered walls are elaborately cut up; in the first two instances it is further enriched by the insertion of apsaras and divinity figures at the pilasters' lower ends, to the detriment rather than to the advantage of wall's appearance. The slender kūṭastambhas in the recesses are often crowned with much schematized Bhūmija, Latina, or even Drāviḍa shrine-models in some rare instance. Sometimes a tōraṇa in relief surrounds the kūṭa element as a sort of helo as in Karnataka examples. The multiple mouldings of the prastara section are sharply cut into angular projecting shapes, bringing that zone in harmony with the adhiṣṭhāna below. It is encountered in the temples at Hanamkoṇḍa, Manthena, Ghanpūr, Pillalamaṟṟi, and Nāgulapādu. This feature is seen with the pilastered walls exclusively and is a speciality of the architecture of the Kākatīya period.

The prastara is topped by a widely projecting awning with underside often showing the simulated timber construction of lūpās and daṇḍikās sometimes ornamented with kalikā-buds: those in the Pālampēṭ and Nāgulapādu temples being the most elaborate (Plates 1600, 1584). As a feature it is earlier met with in some Calukyan and Rāṣṭrakūṭa rock-cut as well as structural temples, and in medieval times in several Cālukyan temples, early as well as late; but here in Teliṅgāṇa it has been carried out to utmost perfection, transforming the eave-cornice into a totally ornamental piece of work. The eave, moreover and in some instances, projects considerably more as against the case with the Karṇāṭa buildings. The pilastered-wall vimānas that are without the superstructure look like the hermetically sealed and decorated funerary chamber or like a totally closed palanquin conceived on a monumental scale. Compared to the large number of wall-patterns of the Karṇāṭa temples, the Teliṅgāṇa type shows very few, and among them only one, the pilastered, is ubiquitously present. It at first glance looks singularly grave, dry, monotonous, and lacking in the lively play of elements of the Karṇāṭan temple walls. However, its charm is only slowly revealed and with familiarity it begins to capture the mind and then it asserts and vindicates its validity.

But there also are many temples which show completely plain walls on square or square with slightly angled plan, plausibly deriving from the ancient dolmenic tradition. Several trikūṭa temples — Kaṭākṣapura, Pālampēṭ, Pillalamaṟṟi, Vaḍḍemān and

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other places — and a few single-shrined examples (Vaḍḍemān, Pālampēṭ, Pillalamarṟi, etc.) show this austere class of vimāna-walls.

Superstructure

In the superstructural forms, the Vēsara variety derived from the indigenous Drāviḍa mode was preferred for the buildings having a wall elevation of the Gaṅgāpur type, such as the Rāmappā temple at Pālampēṭ, but also in case of walls of other specifications such as the Śilēśvara at Manthena, the Tripurāntakēśvara at Tripurāntakam, and for several sub-shrines in Ghanpūr complex which otherwise have relatively bland, unadorned walls. This again points to the native origin of this form of superstructure.

The Vēsara superstructure, on a larger scale known only in very few instances such as the aforementioned Rāmappā temple (Plate 1586) and the Śilēśvara temple at Manthena, usually possesses arpita hāra of the kūṭa, śālā, and pañjara of a condensed and summarized variety. This horizontal stratum has the backdrop of the pilastered gṛhapiṇḍi of the upper storey. The highly serrated upper vēdī, the subdued grīvā, and the square śikhara are the crowning members of the superstructure. The emphasis on boldness in the hāra is a peculiarity of this style which is more or less after the tradition of the Vēṅgīdēśa.

The Bhūmija form, too, occasionally found favour, particularly in Rēcerla territory, and the notable examples are the Ērakēśvara temple at Pillalamarṟi and a few subshrines at Ghanpūr. (Also may be reckoned the Dēvī shrine in the Tripurāntakēśvara temple compound at Tripurāntakam and finally the Ādikēśava temple at Cēbrolu which are beyond the southernmost end of the more typical Teliṅgāṇa.) The Bhūmija form in Phase II shows the mālā-spine, a feature absent (more perhaps by accident of the absence of bhadra-facet than by ignorance) in this form in the earlier phase as at Nandikandi. In Teliṅgāṇa the Bhūmija śikhara is more naturally associated with the columnar-wall type but occurs also over the plain-walled subsidiary shrines at Ghānpur. The Teliṅgāṇa variety is possibly of Sēūṇadēśa, if not Mālavan, extraction. The Bhūmija of the Teliṅgāṇa mode, however, has none of the gracefulness and elaboration with subtle and refined details of the highly articulate and sophisticated Bhūmija śikharas in Mālavadēśa (Udayapura, Un, Jāmali) or Maharashtra (Ambarnāth, Jhoḍgā, Balsāṇe, Sinnar, Ratanvāḍi, Alirājpur). A few late shrines such as at Dharmapurī, Raikal, Valgonda and such other places in Teliṅgāṇa show very plain Latina śikharas and their cubicle-cells are stark plain; these temples architecturally are uninteresting.

Several temples are also found with the Phāṁsanā superstructure topped by a Drāviḍa śikhara of the Brahmacchanda (square) class. This type is particularly favoured and is suitable for the trikūṭa complex having plain dolmenoid walls for the vimānas. The Chāyāsōmēśvara at Panagal (Plate 1394) is an instance in the preceding phase and the trikūṭa shrine as well as the single-celled shrine at Vaḍḍemān (Plates 1465, 1466) belongs to this second phase. This type seems a further development of the Phāṁsanā types seen at Pāpanāsi in the Kṛṣṇā Valley and at Pragatūr, Māramungalā, Thimāpuram and a few other places. In the adjacent Karṇāṭa area it is frequently met with in the Kadamba, Sinda, and Haihaya principalities and even in the main domains of Cālukyas, as at Lakṣmēśvara (Anantanātha), Muḷgund and a few other sites, the earliest instances — which may not in all cases be prototypal for the later modes — occur at Aihoḷe and Mahākūṭa in the times of the Calukyas of Vātāpi. Similar trikūṭa-Phāṁsanā temples in the Hoysaḷanāḍu style are found at Doḍḍa Gaddavaḷḷi (A.D. 1112), Hariharapur (c. early 12th century A.D.) Gorūr, and several other sites. The inspiration for the Phāṁsanā form in each case may be indigenous and Teliṅgāṇa,

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Kuntala, and the Hoysaḷanāḍu examples possibly drew independently of each other from the common formal traditions of their respective regions. A large number of temples in Teliṅgāṇa are muṇḍamāla or having no superstructure. Some plausibly were intended to remain muṇḍamāla, particularly some of those that have denticulated single or double awning; some may be having it in the blueprint but never executed, and in some cases they may have subsequently disappeared. In most cases the superstructures possibly were built in brick, though some in the Phāṁsāna mode are of stone construction. While the early Phāṁsanā superstructures look graceful, the later (largely either very late Kākatīya or post-Kākatīya), invariably taller and without the components' subtleties of upward gradation, seem ungainly and tiresome.

Kapilī-antarāla

The antarāla-vestibule, laterally enclosed by kapilī-walls as an intervening adjunct between the cella and the hall, is sizably large in Teliṅgāṇa temple designs. The kapilī-walls of this junctional chamber are externally treated as of the vimāna, sometimes with small modifications in detail. Internally the entrance to the antarāla is mostly provided with a makara-tōraṇa supported on well-decorated thinner posts, with screened flanks, a feature that may be noticed in Āndhradēśa in the earlier buildings at Pāpanāsī, etc., and further in several temples of Kuntaladēśa of the Cālukya period. This was carried to a stage of perfection when the building became a highly ornamental and a carefully finished product, as at Hanamkoṇḍa, Pālampēṭ and, as fragments reveal, at Varaṅgal. However, in Teliṅgāṇa, the more frequently met practice is the application of a dviśākhā doorframe flanked by screens. Only in rare instances, as in one of trikūṭa temples at Pālampēṭ, the antarāla-passage is without this feature. The other earlier feature which persists is the provision, in some instances, of dēvakōṣṭhas inserted in the antarāla-walls.

Doorframe

The doorways to the garbhagṛha are invariably (and of the antarāla as rare instances) of the pañcaśākhā variety, employing as they do the ratna-, patra-, (sometimes as double-faced or rinceau), stambha or daṇḍa-, vyāla-, and vallī or padmapatra with attendant figures at the pēdyās or śākhā-bottoms. The pillaret chosen for the stambhaśākhā in most cases follows the Citrakhaṇḍa order. Although the śākhās used in the Teliṅgāṇa doorways are known in Karṇāṭa, they differ here in handling, sometimes in ordering, and in details. The ratnaśākhā is wider and the form and details of its compositional motifs as well as their coalescence sometime excel the Karṇāṭa parallels. And some śākhās, particularly vallī, often appear bifacial or rinceau which somewhat rarely figures in Karnataka. Also, intervening between the śākhās often came, particularly in the 13th century, ribbed-blocks as relievers, a feature known only at a few places such as Nāgai, Halakaṭṭa, and Iṭṭagi (Temple 4) in Karṇāṭa. Here in Teliṅgāṇa they appear in developed form, are well-finished, and applied with far greater insistence and occur much more frequently. The Gajalakṣmī usually figures in the lalāṭa position as in Karnataka instances. The lintel above may sometimes be topped by an awning. Latina or Bhūmija, and rarely Drāviḍa shrine models in series, figure still above. However, the Manthena instance is rare in showing Umā-Mahēśvara canopied by a makara-tōraṇa at that situation.

Halls: Exterior and Interior

Halls, usually of sabhā/raṅga (that is the semi-open) variety, characterize the temples of this style. The raṅgamaṇḍapa, even when large, never had had the amplitude, nor

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do they contain a forest of columns, of the great Cālukyan halls at Gadag and Bāgaḷi, Hūli, Iṭṭagi, Kundgōḷ, or Baṅkāpura or the Hoysaḷa halls at Bēlūr, Haḷēbīḍ, or Beḷāvāḍi, the sole exception perhaps is of the hall, now partly ruined, of the Aṭṭaguḍi temple at Candrelli.

The columnar raṅgamaṇḍapa, large and spacious in greater temples, and basically square in layout with one or three porches (one frontal and two lateral), usually is the part of the temple scheme in this phase: it is bonded with the fore-end of the antarāla. Its adhiṣṭhāna usually is an extension of that at the vimāna; but the top mouldings often differ. The rājasēna, in rare instances with vēdikā, is frequently topped by a kapōtapālī and a short or tall (rarely slanting) kakṣāsana, showing on the exterior a carving in panels sometimes in two or three registers, the lower usually displaying figures (human, divine, lions) and the upper lozenges or stylized flowers (and rarely ganders in file or creeper). The best preserved examples of the Teliṅgāṇa version of the kakṣāsana in this period are met with in the temples at Pālampēṭ and the Ghanpūr temples (Plates 1597, 1644), both lying in the territories of the Rēcerla feudatory chieftains.

Gūḍhamaṇḍapa is a rarity: it occurs at Jākkāram and at Vaḍḍemān for the mono-celled Śiva temple there. As distinct from, and detached from the main temple — the āsthāna-maṇḍapa or reception or rest hall for the visitors and pilgrims — was included in the scheme generally of larger temple complexes of which Hanamkoṇḍa, Ainavolu, Pālampēṭ, and Ghanpūr are more notable examples.

In contrast to the Karṇāṭan temple halls, which betray many different varieties of columns, the interior of the Teliṅgāṇa hall of any description in Kākatīya period is almost exclusively formed by the colonnade of the Citrakhaṇḍa columns. The Citrakhaṇḍa column had originated in later Rāṣṭrakūṭa period and it ultimately derives from the pilaster-forms encountered in the raised upavarṇakas (side-bays) of the vīṭhikā (fore-lobby) as well as in the internal wall-bays of the larger halls at Ajaṇṭā of the Vākāṭaka period (*c.* latter half of the fifth century). In Karnataka this order was infrequently used in the Cālukyan (Nāgai, Bēvūr, Kuraḷgēri, Aihoḷe), and still less in the Hoysaḷa architecture. In Teliṅgāṇa it was employed with far greater insistence; in fact the Kākatīya architects paid their undivided attention to perfecting this mode of column, indeed to an extent never done in the contemporaneous styles in Upper Drāviḍadeśa. It reaches a stage of unrivaled splendour in the temples at Hanamkoṇḍa, Pālampēṭ, Pillalamarri, Nāgulapādu, Varaṅgal and a few other places. This distinction was achieved by replacing the plain faceted necking between the cubical section of the earlier examples by polygonal belts carrying very rich and elegant decorations — figural, geometric, stylized floral, and of gold like filigree and jewellery imitations, and by carving figural and fanciful decorations on the cube's faces. It, in fact, became the order *par excellence* of the Teliṅgāṇa architecture, enjoying the place of prestige which the Śrīkāra order did in the Cālukyan as well as the Hoysaḷa architecture. But the Karṇāṭan buildings, as mentioned earlier, betray many other beautiful varieties based on the geometric manipulations and the skillful modifications and modulations of their sub-parts and these other modes occur there with a fair degree of frequency: These are totally excluded in the Teliṅgāṇa architecture, resulting in a monotony balanced only by the excellence of form and rich carving that often clothes most members (including even the underside of the maṇḍi-echinus and the roll-bracket) of the Citrakhaṇḍa pillar. The high degree of the overall polish, of these very ornate but stately dark hornblende columns, particularly those stationed at the śālā-raṅgabhūmikā, considerably enhance the opulent effects achieved by the grouping as well as thoughtful spacing of the decorative belts intervening the jaṅghā and the central cube of the

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shaft. But there are several instances where this column type display sparse or no adornment at all: in these instances the order looks singularly arid if not formally unattractive. The dignity and beauty of the raṅgabhūmikā in the halls of this second phase are augmented by providing a second and circular stage over the square below which alone is commonly met with in earlier temples. (This additional feature is also encountered in several Karnataka temples and here in Teliṅgāṇa it is likewise well-finished.)

Internally, a bench or pial of the Mañcabandha form topped by a plain āsanapaṭṭa runs all along the periphery of the hall, a feature largely absent in Karṇāṭa temple halls excepting in a few Hoysaḷanāḍu halls. In its gala part it almost invariably shows stylized flowers between the plain and thin galapāda-pillarettes. The dwarf pillars above the dado are also Citrakhaṇḍa, mostly unadorned, except in a few examples such as at the Koḍalu-guḍi at Candrelli and Rāmaguṇḍam. The use of bracket figures attached to these peripheral columns supporting the eave-cornice, particularly of the dancing surasundarīs, śālabhañjikās, or citraputrikās and the vyālas, as seen in the Pālampēṭ, Ghanpūr, and Jangoan instances; the lion-brackets were there also at the great vanished temple at Varaṅgal. The inspiration may in part lay in Hoysaḷanāḍu where the famous temples at Bēlūr and Haḷēbīḍ show citraputrikās in an analogous manner. The other temples, like those at Pillalamarri and Nāgalapāḍu, too, may originally have carried such figures. These dancing and instrument-playing damsels in Teliṅgāṇa, however, are ethnically different, taller, and slimmer unlike the squat and a little plumpish of the Bēlūr, Maraḷe, and Kikkēri temples, and, unlike the Hoysaḷa, are never loaded with excessive personal ornaments. Their postures, too, are of a local variety, somewhat akin perhaps to a few of the traditional Kucipuḍi dance postures.

The lintel-soffits of some of the richly decorated temples show three lotuses (usually seeming as though die-cast) and their profiles in some cases carry minutely carved scenes from the *Rāmāyaṇa* and the *purāṇas* as at Pālampēṭ, Nāgulapāḍu and a few other places. The ceilings, too, are oftener profusely decorated; the Samatala, the Utkṣpita, and the lantern variety in particular are types more frequently employed. In treatment, these types are a bit closer to the Cālukyan rather than Hoysaḷa, excepting for a few details that also appear in the Hoysaḷa parallels. The figures do at times occur in the interior decoration; however, the special gifts of the Teliṅgāṇa sculptors had lain in the realm of the decorative floral and jewelleristic, rather than figural art.

The major deficiency of the Teliṅgāṇa style under the Kākatīyas lay on the engineering side. Apparently the building foundations were shallow and hence infirm, further weakened by water logging in some instances. This fact apparently was responsible for the shattered basal masonry, buckling of walls, collapse of the lintels, caving in of ceilings, and dislodging of the hall's peripheral pillars in several buildings.

Hanamkoṇḍa, Veyistambhālaguḍi (Figs. 235-240; Plates 1403-1419)

The temple popularly known as the Veyistambhālaguḍi at the Kākatīya capital Hanamkoṇḍa is a foundation by king Rudradēva, its scale being the one proclaiming it a royal building. It is the first full-fledged building in an unambiguous Teliṅgāṇa style. In its layout it has a trikūṭa shrine, a shared raṅgamaṇḍapa, a small Nandi-pavilion at some distance in front of the raṅgamaṇḍapa, and one other, a very large detached hall, the āsthāna-maṇḍapa (Figs. 238, 237, 240). A prākāra with tōraṇa gateways and a small kuṇḍa formed the part of the total scheme. An inscription of Rudradēva associated with the temple records that a temple dedicated to Rudrēśvara, Vāsudēva, and Sūryēśvara was built by the monarch in Ś 1084/A.D. 1163, the three deities obviously were

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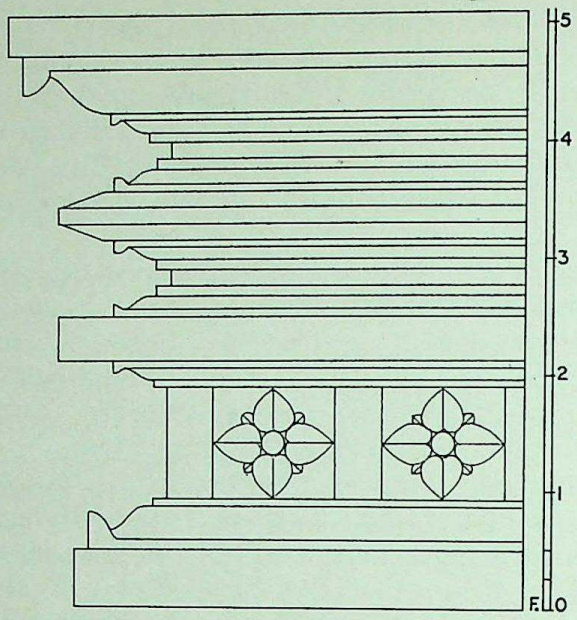

Fig. 235. Hanamkoṇḍa. Veyistambhālaguḍi temple complex, Trikūṭa temple, jagatī.

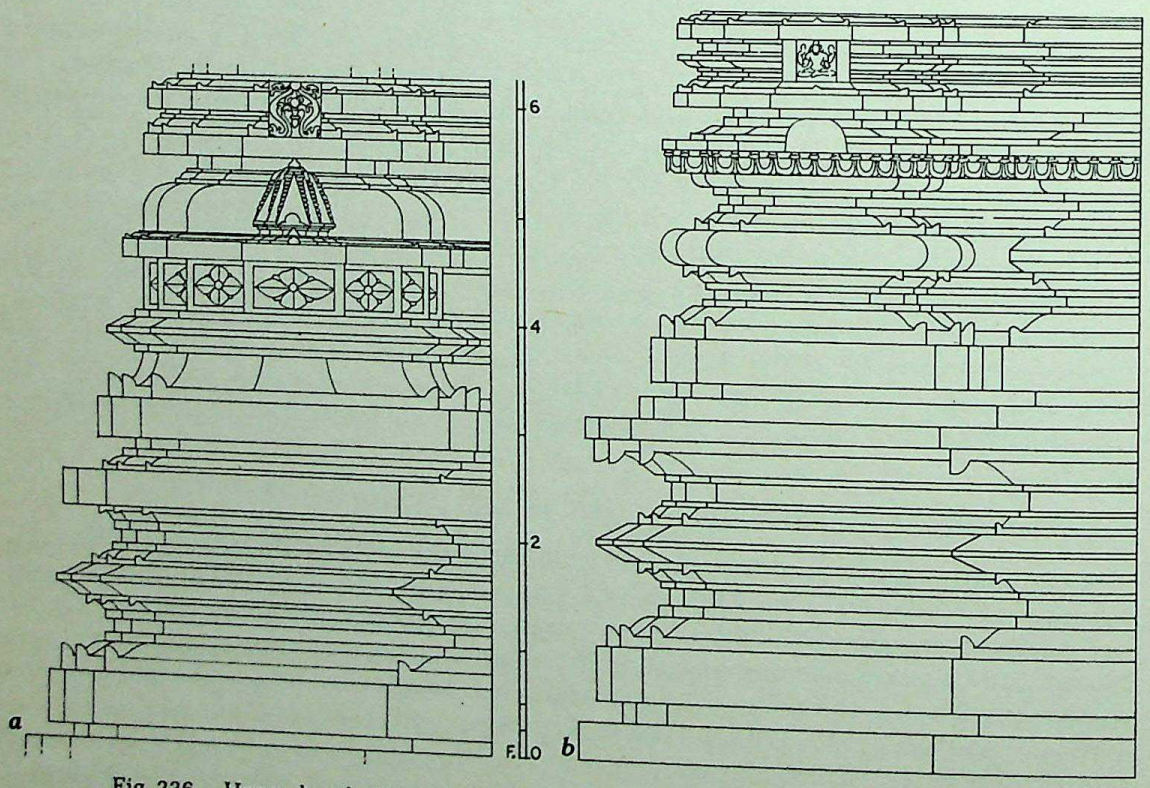

Fig. 236. Hanamkoṇḍa. Veyistambhālaguḍi temple complex, vēdībandhas: a. Sūrya shrine, vimāna. b. Vāsudēva shrine, vimāna.

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enshrined in the three vimānas of the trikūṭa temple. The temple faces south.

The three vimānas with their hall stand on a moulded jagatī-platform (Fig. 235; Plates 1403, 1404). Their adhiṣṭhāna carries the usual mouldings (Fig. 239), all well chiselled. For their shapes they betray a few advances over, and hence deviation from, the earlier types in Teliṅgāṇa territory. The walls carry the vēdībandha complex as their lower section in case of the Śiva and Vāsudēva shrines: as for the eastern shrine, the adhiṣṭhāna mouldings, replicated with small modifications, serves the purpose of the vēdībandha (Plate 1404). The large engaged columns relieve the wall, and the recesses carry the kūṭastambhas topped by schematized but shapely Bhūmija model. As for the bhadra parts, the khattaka-niches of the east shrine (Sūrya's) show a large aedicule of the Phāṁsanā roof at the north (Plate 1406), Drāviḍa at the east, and triplicated Latina-like śikharas at the south wall; those of the west shrine (Śiva) as well as the central or Vāsudēva's shrine are crowned with a series of three quasi-Bhūmija or Latina shrine-models laid in juxtaposition, the central being taller than its companions (Plate 1405). The visibly differentiated prastara-mass cast into "splayed over" mouldings is topped by a prominently projecting eave-cornice. Vimānas' intended superstructures, which may have been in brick and probably in the provincial Bhūmija mode, if at all constructed, must be looked upon as lost. The introduction of vēdībandha below the pilastered jaṅghā in the case of Rudrēśvara and Sūrya shrines recalls the precedent of the Cennakēśava temple at Bēlūr in Hoysaḷanāḍu. On the wall-divisions, the Citrakhaṇḍa pilaster, somewhat dry and prosaic, is not a happy choice for the perspective of the wall. But this was to set a fashion which the conservative Teliṅgāṇa style continually will employ, sometimes with small improvements and sometimes with minor variations in detail. The north vimāna has a praṇāla at the north, supported by a dwarf pillar (Plate 1407).

Each of the three shrines has an antarāla which opens into a raṅgamaṇḍapa (Fig. 237). This hall, unlike the Cālukyan counterparts, is open also at the rear corners. This expedient ensured better lighting conditions for the interior and then on customarily figures in several subsequent trikūṭa temples in Teliṅgāṇa. A mukhacatuṣkī-

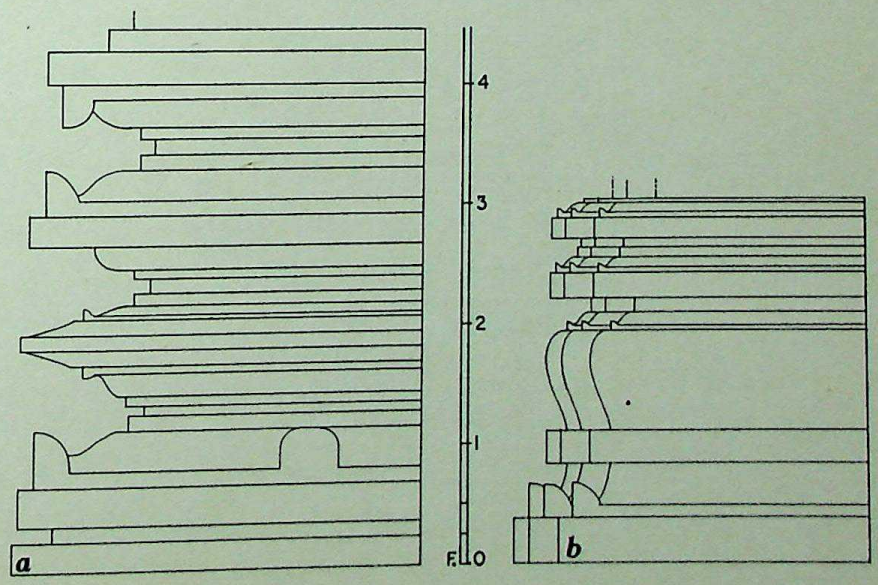

Fig. 239. Hanamkoṇḍa. Veyistambhālaguḍi temple complex, āsthāna-maṇḍapa; a. jagatī; b. interior wall, vēdībandha.

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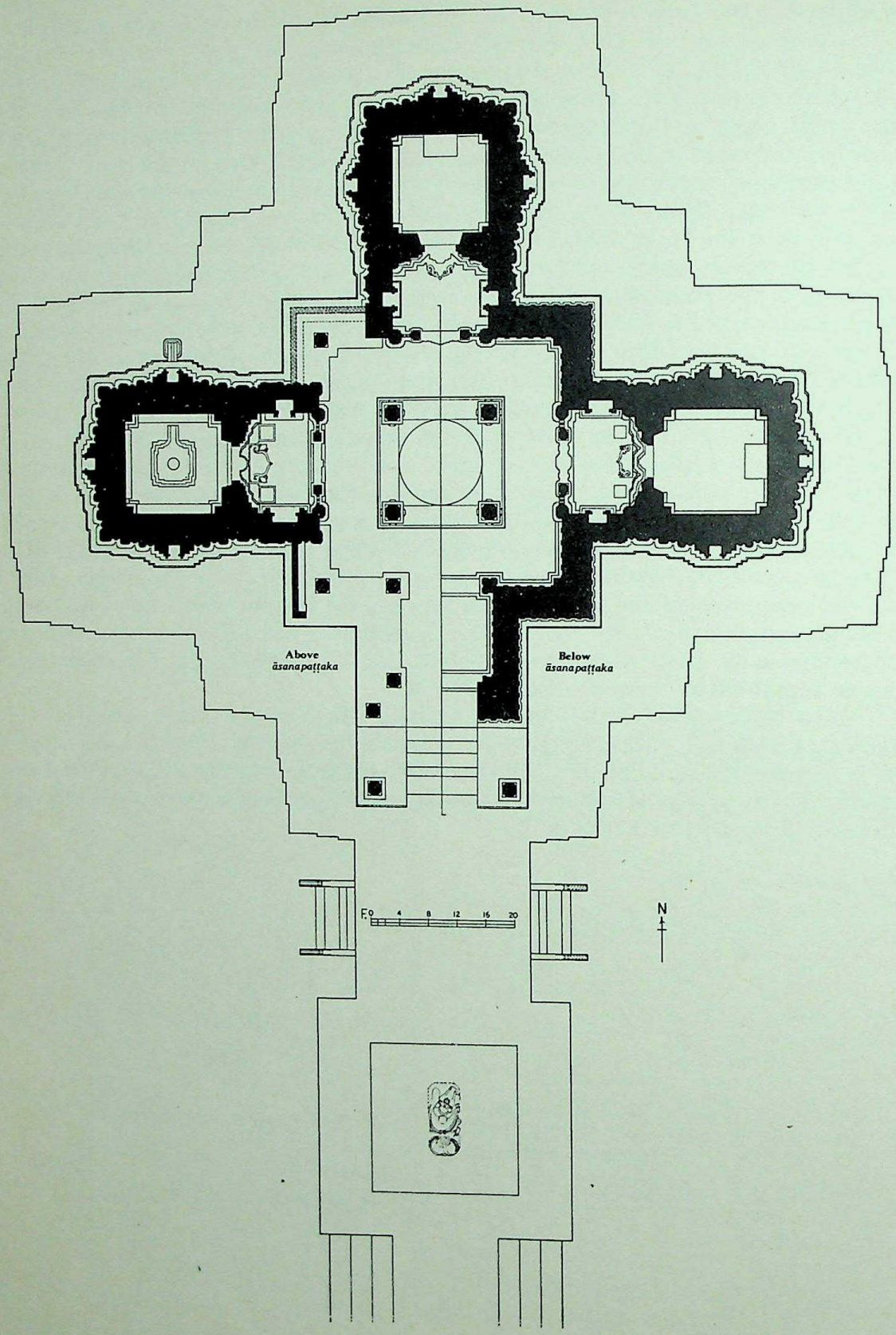

Fig. 237. Hanamkoṇḍa. Veyistambhālaguḍi temple complex, Trikūṭa temple, plan.

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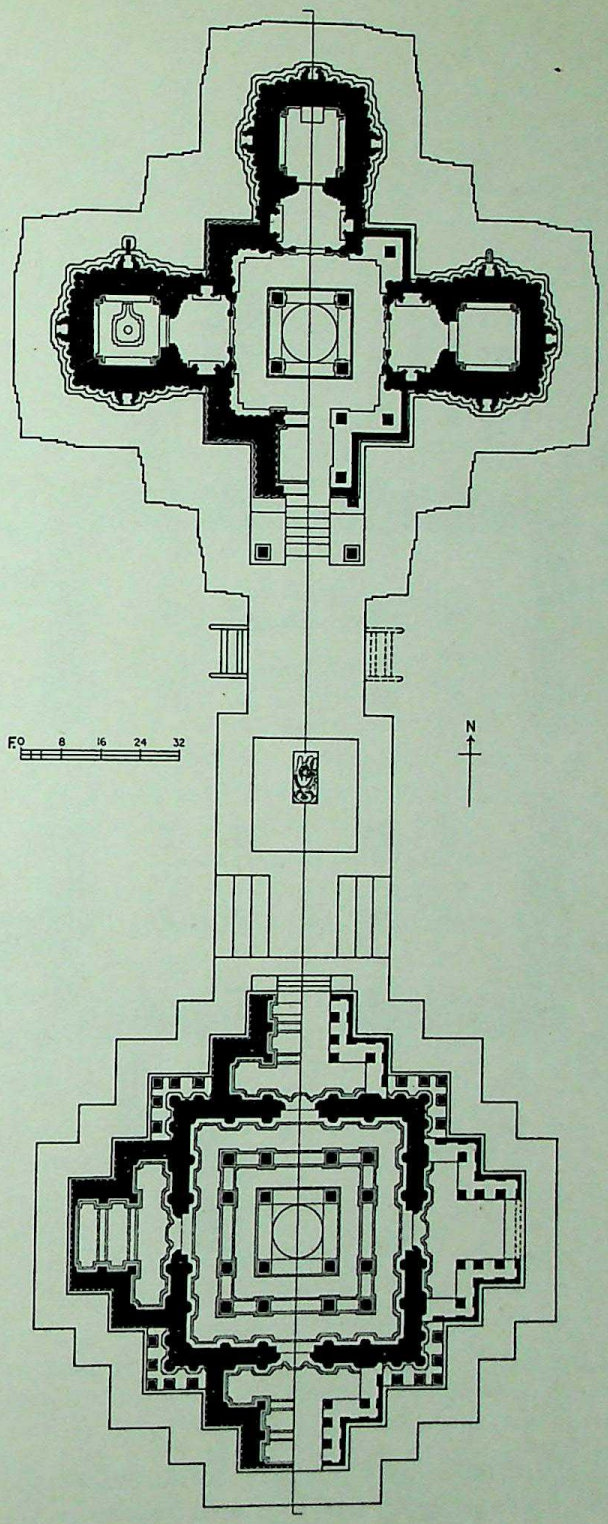

Fig. 238. Hanamkoṇḍa. Veyistambhālaguḍi temple complex, schematic plan.

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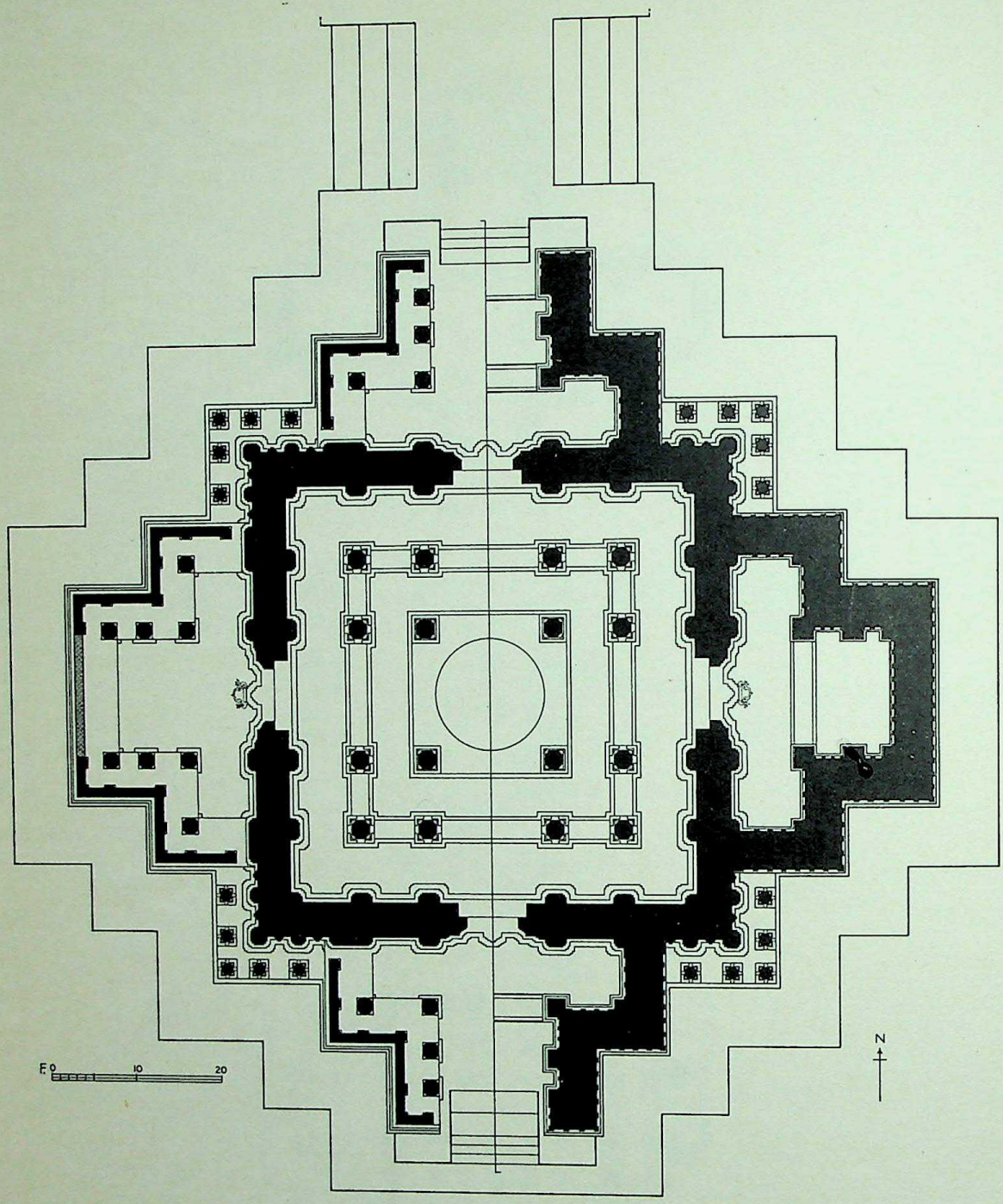

Fig. 240. Hanamkoṇḍa. Veyistambhālaguḍi temple complex, āsthāna-maṇḍapa, plan.

porch leads entry into the semi-open façade of the raṅgamaṇḍapa (Plate 1403). Above the adhiṣṭhāna, the hall's exterior has vēdī and kakṣāsana (Plate 1408). The first perfected, yet not fully decorated, example of the Teliṅgāṇa variety of Citrakhaṇḍa pillar is met with here in the interior of the hall (Plate 1409). The carving on these pillars in the central zone is of course profuse but shows more restraint at other spots unlike in some later examples (where the jaṅghā, the middle cubical section, the maṇḍi-echinus and even the phalaka-abacus are ornamented); it is nonetheless of

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commendable quality. The octagonal belts — maṇibandhas between the jaṅghā and the cubical section — indeed are of superlative excellence (Plate 1410). The decorated lantern ceiling above the nave (Plate 1411) is the earliest Kākatīya example of the type. A grilled section with a makara-tōraṇa in the middle borne by thin plain Citrakhaṇḍa posts at the entry-point of the antarāla is seen at all of the three shrines: these posts are very beautifully ornamented as, and polished as well as highly finished (Plate 1412) after the hall columns. A niche adorns each of the side-walls of the antarāla. The pañcaśākhā doorframe of the garbhagṛha carries ratna-, rūpa-, stambha-, patra-, and latā ornament on its śākhās. The śākhās have between them a ribbed block and the patra-latā śakhās are rendered as rinceau. The pēdyā figures are the best among the Kākatīya temples (Plate 1413). As in Karnataka temples, a representation of Gajalakṣmī is seen at the lalāṭa in almost all the Teliṅgāṇa instances. The dwarf pillars over the āsanapaṭṭa of the hall are Citrakhaṇḍa, sparingly ornamented.

The Nandi-maṇḍapa in front of this main complex has only its plinth-course surviving, the large Nandi being still there in position (Plate 1414).

Some distance further east to this pavilion is a vast āsthāna-maṇḍapa (or is it a nāṭyaśālā ?), popularly called the Veyistambhāla or "thousand pillared" hall, but actually carrying 84 pillars including the embedded responding wall-pilasters; but even so, it is an enormous and impressive structure (Fig. 240; Plate 1415), measuring some 98 ft. across its eastwest axis. Like the temple proper, it stands on a moulded jagatī (Fig. 239) and is provided with an adhiṣṭhāna, both matching in style with those of the main shrine. There is also a genuine rājasēnaka and a pilastered vēdī topped by an āsanapaṭṭa and a kakṣāsana showing quasi-Latina śikhara-models on its profile. Each of the four-angles of the hall support a row of free standing five columns forming two sides, rendering the corners peristylar (Plate 1416), a rather unusual feature. In point of fact it introduces a very special and a new kind of aesthetic in the manipulation of hall-exterior which nowhere else has been tried in Indian temples, and which, regrettably, had not been repeated in the Teliṅgāṇa buildings either, except, with some modifications, at the āsthāna-maṇḍapa, now ruined, of the Rāmappā temple at Pālampēṭ. The play of these plain but shapely and slender Citrakhaṇḍa columns at the corners of the exterior, particularly in the vēdī-less parts (Plate 1417), reflects on a much humbler scale, a monumentality of the ruined columnar halls of ancient Egypt. The presence of the lotus-member in the capital complex here (Plate 1417) recall Vēṅgī preferences, known from a few medieval eastern Āndhradēśa temples, and in Teliṅgāṇa will be met with again in Manthena and Candrelli.

The interior of this noble hall — its entrances are at south and north — is a vast pillared spaciousness (Fig. 240); the ceilings though are no longer extant at the śālā and some adjoining quadrants. (With ceilings intact the hall's interior would originally have looked sombre.) There were also lateral walled balconies opening inside the hall at its eastern and western wings now partly damaged. Their presence and their entry-way frames may have further inhibited light and disallowed the effects created by the arrays of columns arranged at the hypothetical peripheries of a square within a square (Plates 1418, 1419), and the linkages of the columnar spaces symmetrically flowing in all directions. In relation to the peristylar exterior, the presence of walls in the layout of the interior creates an impression that a gūḍhamaṇḍapa is included within a sabhāmaṇḍapa (Fig. 240). (And this feature would have been the major factor responsible for the darkness originally pervading in the interior.) These walls include vēdībandha in their elevation (Fig. 239).

Apparently, it is the great scale of this hall that may have prohibited resorting to ornamentation for the columns which an imperial temple-hall otherwise is expected to

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have. Even the nave pillars are sparsely ornamented (Plate 1419). And yet its layout with the shapely compositional masses and graceful interlocking proportions make it an awesomely elegant building both within and without. A small kuṇḍa and a tōraṇa at the east completed the scheme. A vestry, or sacristy, or store-room is located at the south and a column bearing the foundation inscription stands outside the complex.

The Hanamkoṇḍa temple is almost a fully evolved and confident building representing a very clear manifestation of the authentic Teliṅgāṇa style. It is a premier landmark both of the Kākatīya's political glory and architectural achievement. With it the identity as well as the singularity of the Teliṅgāṇa style were fully established. Karṇāṭadēśa cannot now teach anything in the building art to Teliṅgāṇa which henceforth will go on its own, with its preferred constants and trends developed in the direction it decisively chose. In fact this development was foreshadowed by the trends noticeable in some of the buildings of the preceding phase. It had proven a viable style which persisted for over a century. True, the limited number of architectural elements, on which the style is founded, tended to make it highly conservative and repetitive. But the artists and architects strived to exploit its potential maximally by playing with the possibilities of variations within the ambit of the narrow compass of these limited number of formal elements of the style. In the regional sub-idioms of the style, innovative nuances certainly were generated and these contribute to offset the monotony of the main stylistic system.

Manthena, Four old temples (Figs. 241-244; Plates 1420-1441)

Besides being the capital Polavāsa, Manthena (also spelt Mantheni) — Mantrakūta of the medieval times — was an important town in Polavāsadēśa ruled by a local dynasty in late 11th to about mid 12th century; the chiefs were subordinate to the Cālukyas of Kalyāṇa. The town's situation close to River Gōdāvarī and the puranic belief that it was the site where sage Gautama of the Vedic times had practiced austerities, made it a sacred place, a "tīrtha." Here Gaṅgādhara, the minister of Kākatīya king Rudradēva, built a temple to Trinētra (Śiva) some time in or slightly before 1171. A temple to Gōpijanavallabha existed here in 1191. Also, princess Kundaṁāmba built a temple for Umā-Mahēśvara in or before 1219. Moreover, Viśveśvara Śambhu, the preceptor of King Gaṇapatidēva, had established a temple and a maṭha or Śaivaite monastery. Besides these foundations of the Kākatiya period, there may have been some built during the régime of the Chiefs of the Polavāsadēśa.

The earliest extant temple at the site is Śiva Siddhēśvara (Plate 1420; left shrine). It had a square vimāna and a large square closed hall with walls having serried shafts of the type not met with after the 11th century. The pillars inside are also heavy and of the older type. The temple apparently had been built in pre-Kākatīya times. (Its appearance is somewhat altered in the renovation of 1942.)

Standing side by side with the last temple, and to its north, is the shrine of Śilēśvara which, in an old photograph, appears as a dvitala vimāna with a large raṅgamaṇḍapa having Citrakhaṇḍa columns (Plate 1420; right shrine). As today seen, its external appearance is much too altered after the drastic renovations of 1942. The straight forefront of the hall has faceted Citrakhaṇḍa columns, possibly originating from some other and earlier building (Plate 1422). Inside are four Citrakhaṇḍa columns which have female figures on the jaṅghā-faces, the cube-faces above have decorative carving, and so had the three belts below the cube; but the details are largely hidden under the thick coating of lime-wash (Plate 1423). The antarāla is flanked by Citrakhaṇḍa pilasters and the entrance is graced by a makara-tōraṇa of the earlier (āndola) type. Below the centre of the tōraṇa, occurs a large sculpted block showing the figure

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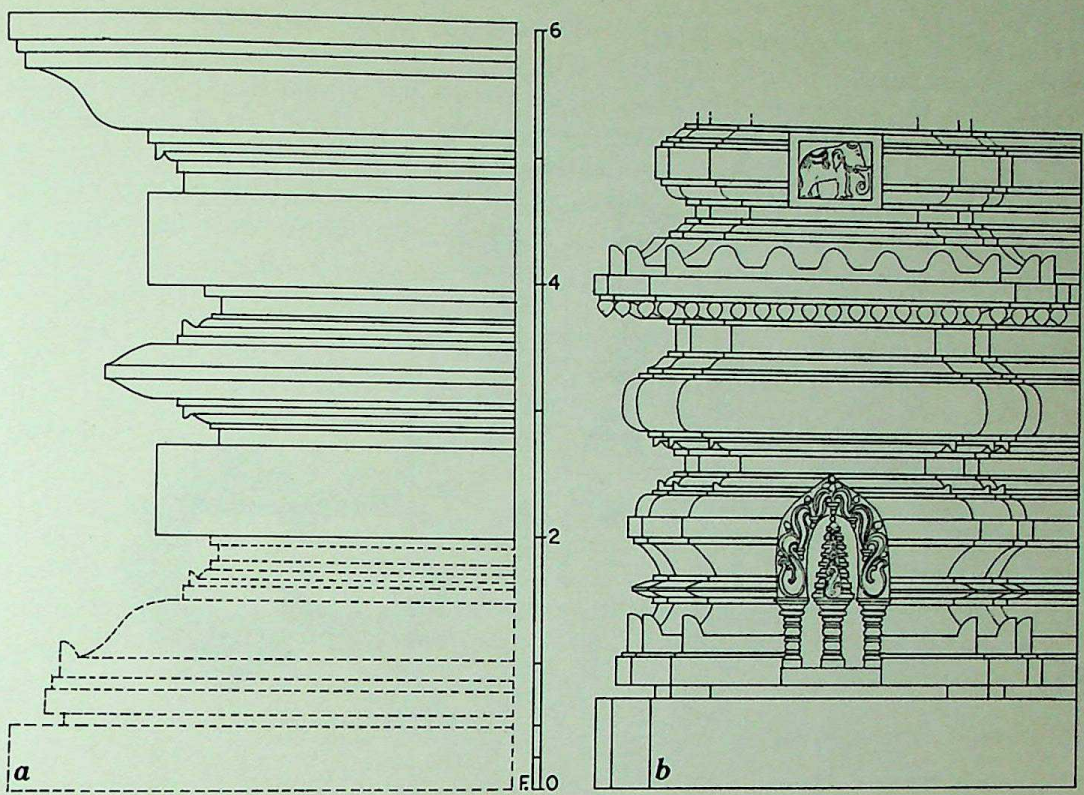

Fig. 241. Manthena. Gautamēśvara temple. a. jagatī; b. vimāna, vēdībandha.

of Umā-Mahēśvara (Plate 1421). The catuḥśākhā doorframe of the garbhagṛha is under lime-coating. Its śākhās included stamba-, perhaps mithuna-, and ratna. Over the chādya-cornice are five shrine-roof models — truncated Phaṁsanā at the centre and at the two terminals, and a Latina-śikhara between them. Inside the sanctuary are the original liṅga-pīṭhikā.

The old photograph shows that the vimāna's superstructure (Plate 1420) was in the style of the Rāmappā temple at Pālampēṭ. (The vimāna base and walls may have bhadra with or without the blind bhadrāvalōkana and the karṇa with tall shafted niches as at Pālampēṭ.) The raṅgamaṇḍapa had a Mañcabandha adhiṣṭhāna and its front was recessed. Could this be the temple of Umā-Mahēśvara built by princess Kundaṁambā ? The large figure of Hara-Gaurī appearing at the lalāṭa-block below the antarāla-tōraṇa perhaps is suggestive in that direction.

Of the existing temples at Manthena, the triple Gautamēśvara temple (Plate 1424), which faces south, is relatively more important even when the shrine is in a dilapidated condition. While its west shrine for Śiva has lost its exterior facing in deplorable way, the somewhat better preserved north shrine shows a rare plan where the aṅgas (excepting the bhadra) are samadala or equilateral, the only other and earlier instance having such a plan in Teliṅgāṇa is a subsidiary northwestern sub-shrine in the Gaṅgāpur pañcāyatana temple. The east shrine of Sūrya has a stellate configuration dictated by the pallavī-formed karṇas and pratirathas. Like the north shrine, it has been cast according to tri-aṅga formulation (Fig. 242; Plate 1425), but, unlike the

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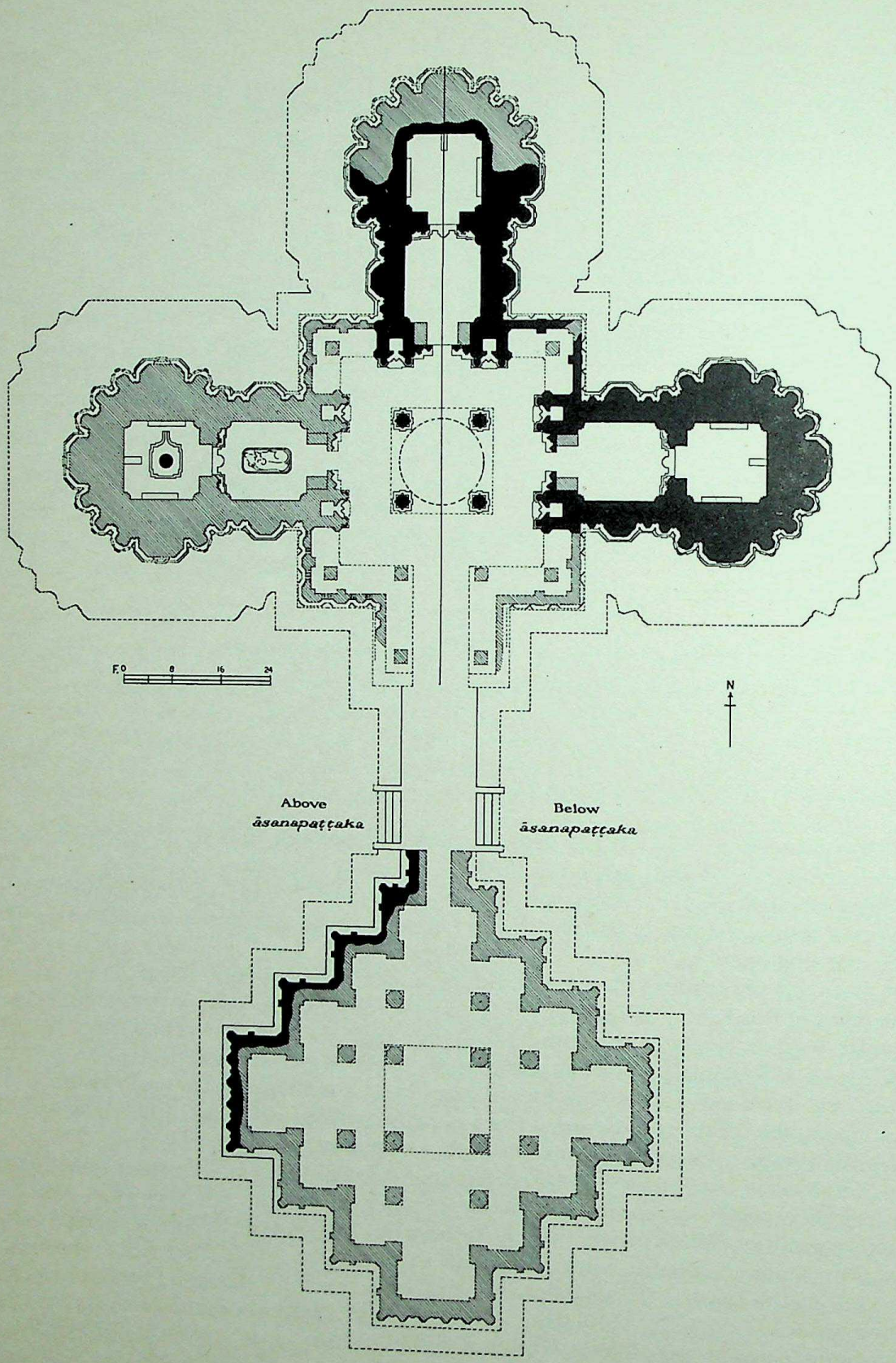

Fig. 242. Manthena. Gautamēśvara temple plan.

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Nandikandi temple earlier noticed (Plate 1297), the bhadras are present and they follow the straight mānasūtra with, most unusually, a subtly curved surface, this peculiarity is more clearly discernible at the jaṅghā-face. The adhiṣṭhāna is a sort of vēdībandha, its mouldings are bold as well as elaborately cut up, with niche-motif applied at the lower end of face of the complex vajrakumbha (which is divided by a medial karṇikā) (Fig. 241b; Plate 1427), a special decorative feature noticeable also in a few other buildings in this area.

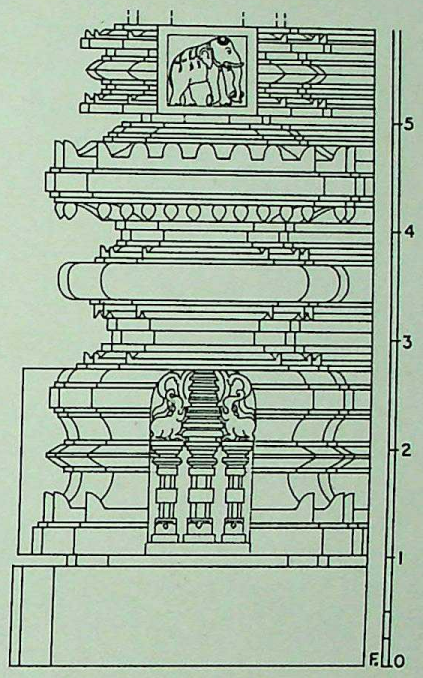

Fig. 243. Manthena. Ruined four-doored shrine, vēdībandha.

The walls are after the Hanamkoṇḍa temple but its pillared masses are more boldly relieved in the case of north shrine, owing to the equilaterality of the aṅga-divisions and the relatively wider recessing between. The wall-pilasters are well formed. The figural sculptures at the lower-end of these pilasters, however, are of poor quality, both here as also at the east shrine. They include, at the east shrine, Andhaka-vadha (E), Naṭēśa (S) (Plate 1428), and Hara-Gaurī on Nandi (W) at the bhadra-faces besides Vāsudēva, Brahmā, and other divinity figures at other ratha-faces. The salilān-tara-recesses show kūṭas with Nāgara (Anēkāṇḍaka) form as well and they are placed within graceful tōraṇas raised on slim and tall posts (Plate 1426), an attractive Karṇā-ṭan feature somewhat rare to meet with in Teliṅgāṇa.

The gūḍhamaṇḍapa has four Citrakhaṇḍa pillars with carved padma-lotus below the maṇḍi (Plate 1431). They support a ceiling (Plate 1430) of the circular rafters class noticeable at Iṭṭagi (Mahādēva temple) and in some Hoysaḷa temples as rightly observed by Ramanaiah. The spaces connecting the nave and the antarālas of the three sancta are now open to the sky. The corners of the hall above its dado had kakṣāsana and behind it dwarf Bhadraka pillars with Gōnētra-jāla between, a feature preserved at the southeast corner (Plate 1429).

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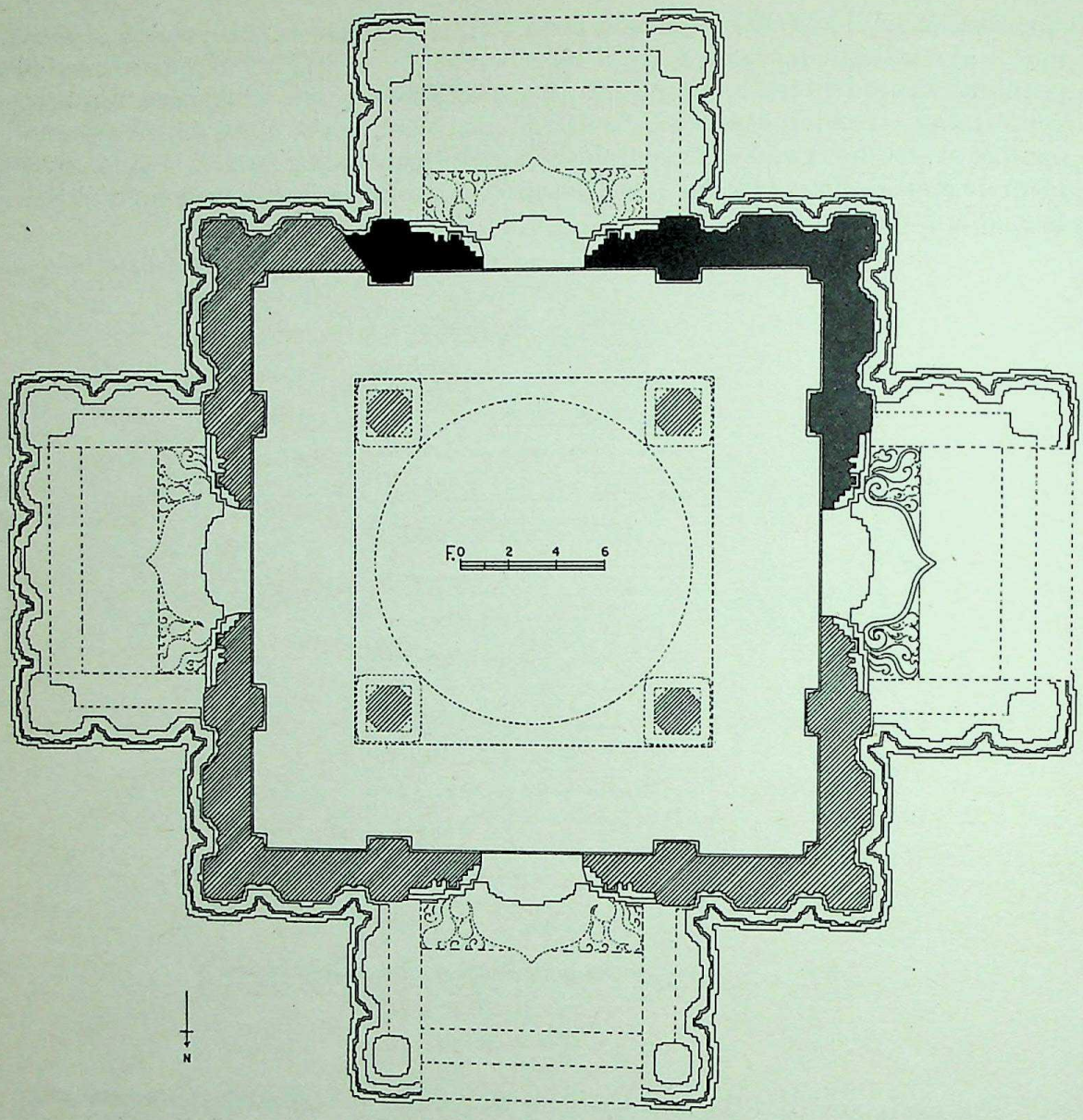

Fig. 244. Manthena. Ruined four-doored shrine, plan.

The flanks of the antarāla of the northern and eastern shrines are still intact and they show dēvakulikā-khattakas, now empty; they are crowned with Bhūmija śikharas (Plates 1422, 1434). Fragments of door-jambs of the antarāla at the eastern and the northern shrine are still seen *in situ*. They comprise two sections, the inner triśākhā made up, in reverse order, of ratna-, daṇḍa-, and vyālaśākha; after that comes a narrow lattice-strip followed by the surrounding outer triśākhā repeating the same sequence as the inner one (Plate 1436) in case of both shrines. When intact, the outer one perhaps went further up as an overdoor. A fine Nandi (Plate 1432) once may have been in the nave, now facing the western Śiva shrine.

Wagoner dates this triple shrine to the last two decades of the 12th century; and Ramanaiah as late as the time of Pratāparudradēva. The temple possibly had been built early in Gaṇapatidēva's time.

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The antarāla-ceiling of the northern shrine is formed by receding, square, denticulated courses; that of the eastern shrine was circular but damaged in the central portion. A sur-lintel there showing haṁsas alternated with flowers in panels (Plate 1435) remind of a lintel almost similarly treated in the Maḍivāḷappaguṇḍu temple at Nāgai built about 150 years earlier (Plate 151). The corresponding sur-lintel in the northern shrine shows a series of quasi-bhūmija kūṭas with semi-divine figures between them.

The ṣaṭśākhā doorframes of the three shrines are identical in having vallī-, padma-, vyāla-, stambha-, vallī-, and ratna. Intervening reed blocks separate them. The east shrine's lintel above the chādya shows dancing Gaṇēśa, dancing Durgā, Veṇugōpāla, Ugra-Nṛsiṁha, and an unidentified figure. The north shrine's lintel shows Tāṇḍavēśvara in the centre, and Gaṇēśa and Kālī besides two other divinities, all dancing, and all set in a tōraṇa. (The lintel of the third shrine is in darkness.)

A sabhāmaṇḍapa/āsthāna-maṇḍapa, now very ruined, stood at some distance from the temple and possibly connected by a low platform (Fig. 242; Plate 1437).

An extremely ruined structure standing close to the waters of Gōdāvarī may perhaps be a sort of Caturmukha or four-doored temple if the reconstructed plan (Fig. 224) — which is in fact no more than conjectural proposition— is accurate. Only the southeast corner of the building stands today, but in a battered condition. (The structure may have been supported by a jagatī-platform.) On plan it had a narrow karṇa, broad pratiratha with phālanā-indentations, next the pratikarṇa, and wide recesses between them. The adhiṣṭhāna is of vēdībandha form (Fig 243); the niches at its vajrakumbha-faces have less amount of carving than at Gautamēśvara. The ratha-pilasters of the wall display good carving in the upper section. The recesses between them display tall, shallow, split posts bearing tōraṇa which in turn canopy gracefully moulded, chamfered and decorated, tall as well as slender, stambhikās bearing Nāgara (Anēkāṇḍaka) and quasi-Bhūmija śikharas as at the Gautamēśvara temple (Plates 1438, 1426). The form, proportion, and decorative details of these kūṭastambhas reflect quality which even the Karṇāṭan master craftsmen would have admired.

The bifacial karṇas' upper part bears at each face a projecting stambhikā supporting a maddala or madala-console (Plate 1438) which cuts across the denticulate eave-cornice and is connected there to a low parpet where the building's rise terminates. (Its purpose seems purely decorative.) The surviving piece, still *in situ*, of the doorway-jambs (Plate 1439) shows a wide vallīpaṭṭa, vyālaśākhā, padmaśākhā with stylised lotuses in high relief, next vyālaśākhā, stambhaśākhā, vallī-śākhā, and finally the ratnaśākhā. Four reed blocks separate the last four śākhās. A door-guardian (Bhairava ?) with a female attendant stands at the pēdyā.

The shaft of a sumptuously embellished Citrakhaṇḍa pillar with gorgeous motifs at the cube-faces (Plates 1440, 1441), which once stood at the nave, now stands amid the collapsed stones of the building. (Did the temple enshrine a caturmukha liṅga ?) Stylistically, the temple seems contemporaneous with the Gautamēśvara, both having several common formal and decorative features. The builder seemingly was a royalty or a governor or a minister (as it must also have been the case with the Gautamēśvara).

Kothapalli, Śiva temple (Figs. 245-249; Plates 1442-1447)

The trikūṭa Śiva temple (Fig. 249; Plate 1442) faces east. It stands on a jagatī-platform (Fig. 248) damaged at several spots, particularly for its upper courses. Its kandhara shows the customary flowers in panels (Fig. 245; Plate 1443). At the east, the jagatī is provided with a hastihasta-stairway of good form (Plate 1444).

The three vimānas, each measuring *c.* 26 ft., are identical in form. Each shows

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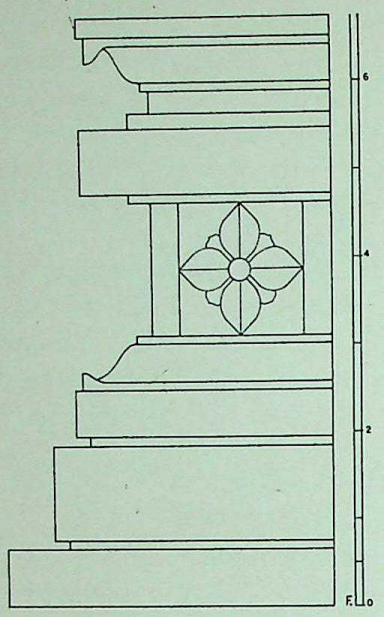

Fig. 245. Kothapalli. Śiva temple, Jagatī.

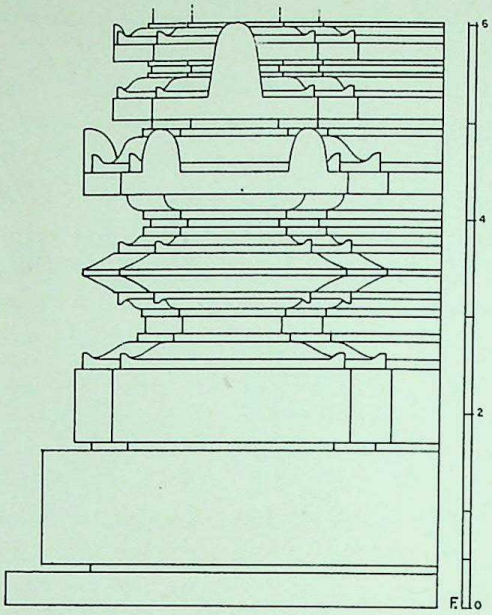

Fig. 246. Kothapalli. Śiva temple, vimāna, vēdībandha.

karṇa, pratiratha, and wide bhadra with three pairs of upabhadras flanking the bhadra. The adhiṣṭhāna and the vēdī are of average standard (Fig. 246). The wall-pilasters are well-cut but have no ornamental enrichment (Plate 1443). The salilāntaras have pillarets bearing stylized Bhūmija or the Drāviḍa-kūṭas. The uttara-section or entablature is very substantial and not made up of the customary multiple varaṇḍikā-like mouldings (Plate 1443). It is covered above by a two-tiered denticulate awning.

The mouldings of the raṅgamaṇḍapa's adhiṣṭhāna (Fig. 247) resemble those of the jagatī-platform. The kakṣāsana's outer face is stark plain. The façade of the raṅga-

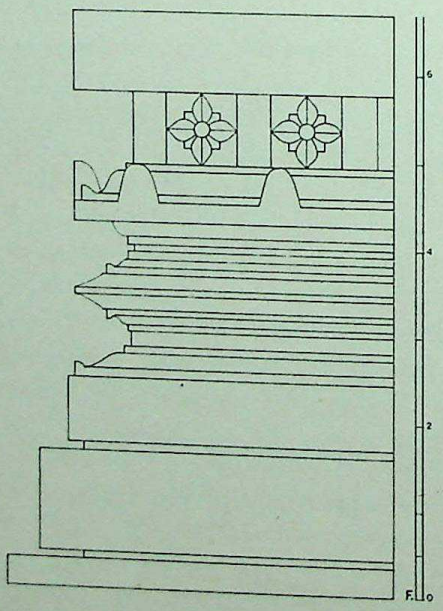

Fig. 247. Kothapalli. Śiva temple, raṅgamaṇḍapa, adhiṣṭhāna.

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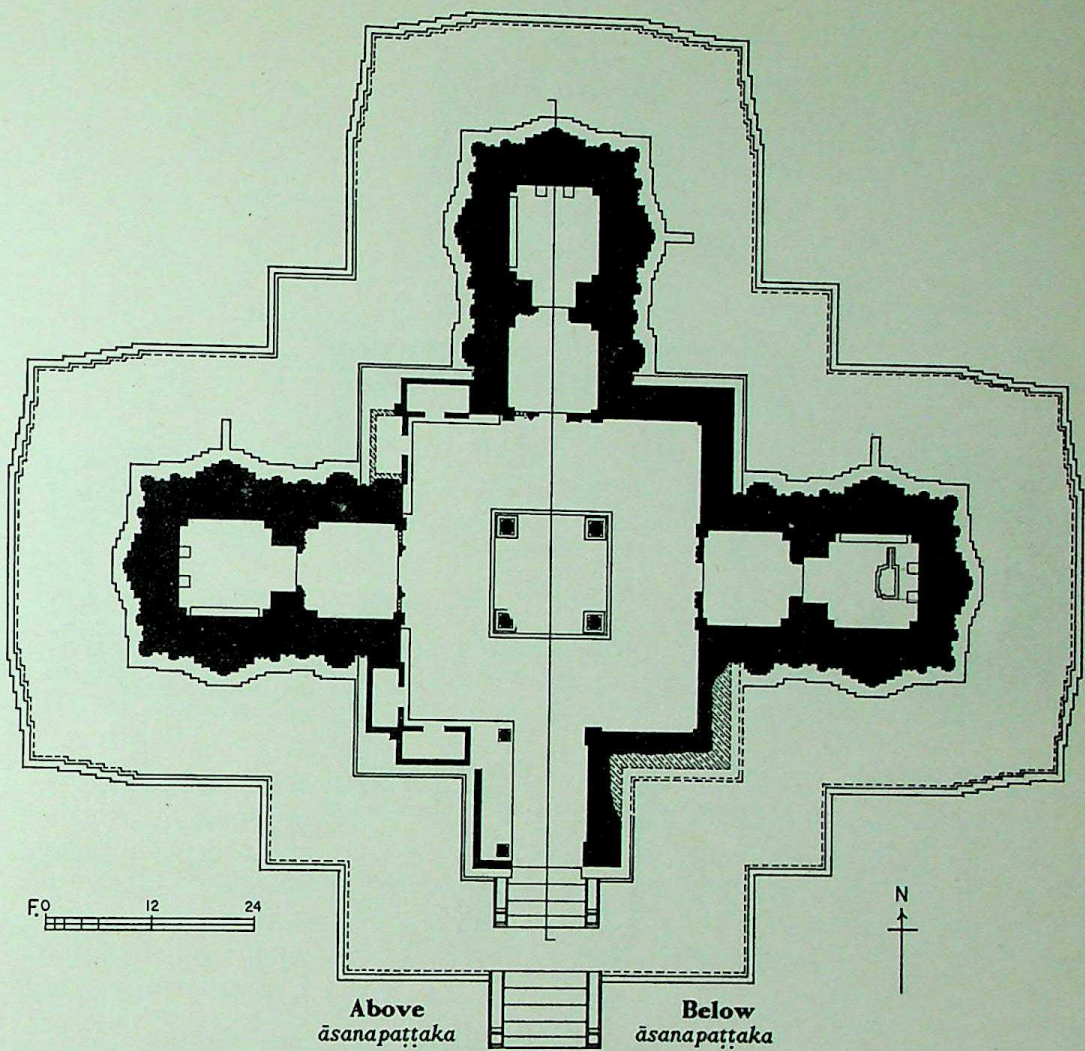

Fig. 248. Kothapalli. Śiva temple, site plan.

maṇḍapa is in fact much ruined. The peripheral dwarf and plain Citrakhaṇḍa pillars stand on a wide bench whose kandhara shows flowers larger than usually met with (Plate 1445).

Above the bench of the rear two corners of the raṅgamaṇḍapa are placed, as an after thought, a pair of dēvakulikā-shrines (Plate 1445) which, instead of adding to the beauty of the interior, subtracts by substantially blocking the light. The śālā-pillars are Citrakhaṇḍa but disappointingly plain. And the lantern ceilings (with inconsequential floral motif in the innermost square compartment) only succeed in worsening the situation.

The antarāla-doorframes of the three sanctuaries are dviśākhā with flanking lattices (Plate 1446). The pēdyās have female attendants. Above the awning of each door is a makara-tōraṇa emanating from the terminal Bhūmija kūṭas. The undulating tōraṇa-arch shows a dancing lady with accompanying female musicians.

The garbhagṛha-doorframe has ratna-, vallī (rinceau)-, daṇḍa-, vallī-, daṇḍa-, and vyālaśākhās. (The replicated daṇḍaśākhā converts here the normal pañcaśākhā to the

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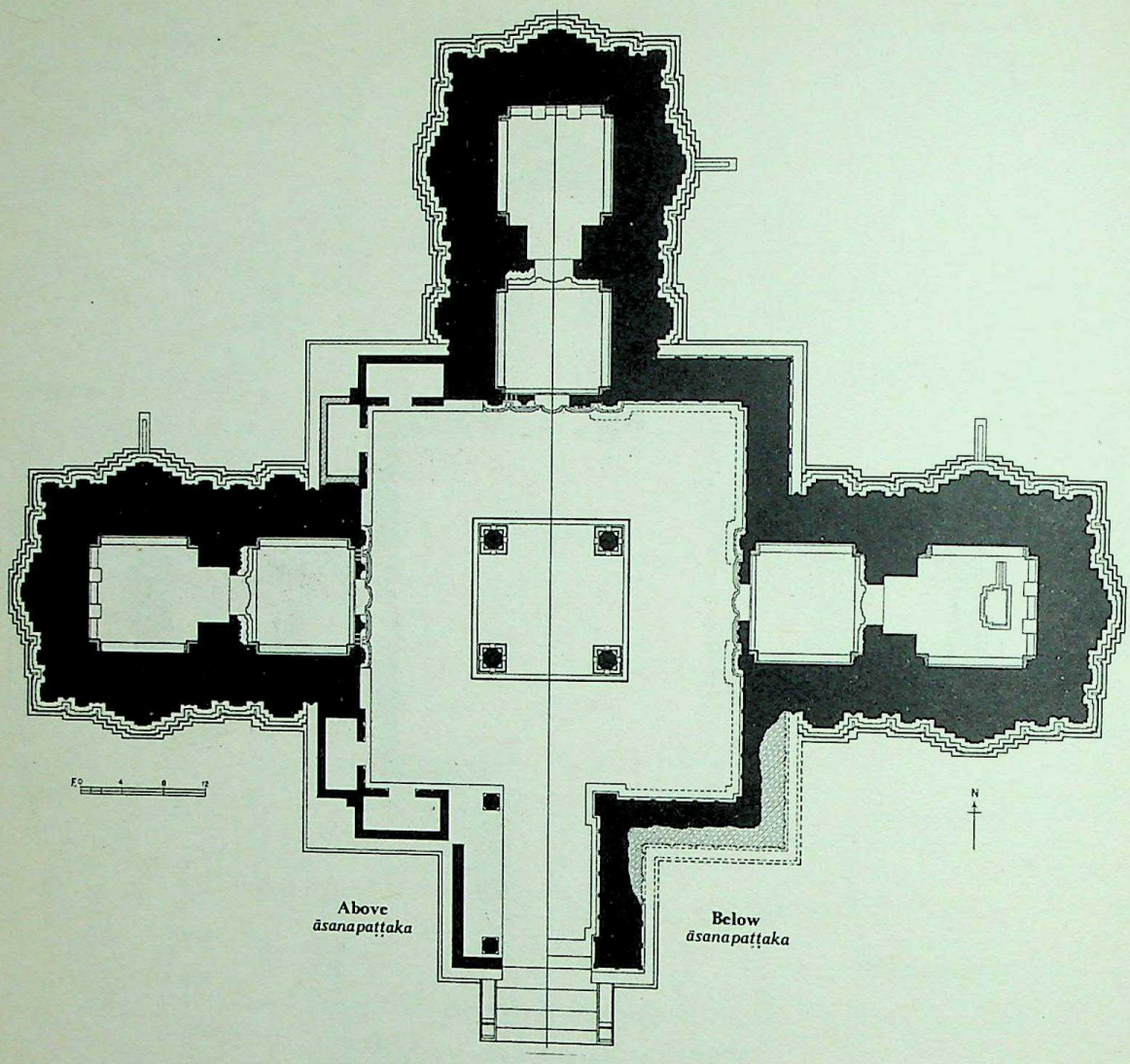

Fig. 249. Kothapalli. Śiva temple, plan.

ṣaṭśākhā frame.) The Śaiva door-guardians are flanked by female attendants which, in a few cases, are not ungraceful (Plate 1447). Besides the presiding Gajalakṣmī, among other motifs is the array of Bhūmija kūṭas above the door-awning, the central kūṭa being wider and highly vibrant (Plate 1447).

The style of the sculptures seem of the late 12th century. The dēvakulikā pairs over the hall-bench apparently were added in early 13th century, plausibly in Gaṇapatidēva's times when its vogue prevailed, as at Pālampēṭ to be noticed in the next chapter.

Bejjenki, Lakṣmī-Narasiṁha temple (Figs. 250, 251; Plates 1448-1452)

The square inconsequential vimāna (interrupted at northeast by rock) is adjoined by a three-porched raṅgamaṇḍapa, later converted into a closed hall (Fig. 251), the exterior in part badly renovated. The adhiṣṭhāna has a strongly denticulated padma with a kandhara above which, unusually, shows the file of elephants in low relief (depicted profile-wise) besides at other corresponding situation the customarily seen flowers in panels (Fig. 250; Plate 1448). The lower register of the kakṣāsana of the porches is rendered either as gajapaṭṭī (Plate 1448), or haṁsapaṭṭī, or vyālapaṭṭī/siṁhapaṭṭī at

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different locations. The doorframes of the three porches are dviśākhā and not of any significance.

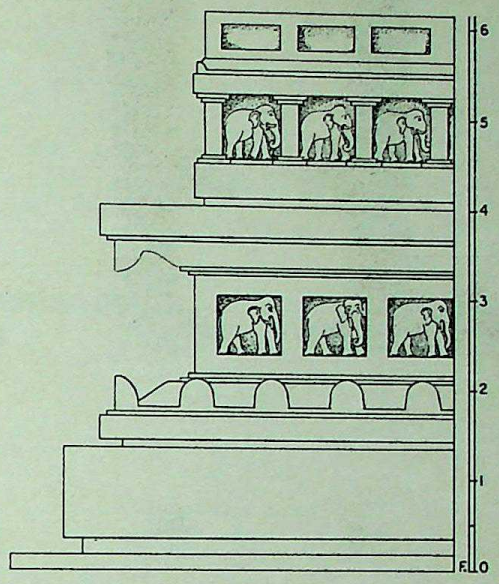

Fig. 250. Bejjenki. Lakṣmī-Narasiṁha temple, vimāna, southern porch, adhiṣṭhāna and kakṣāsana.

The interior of the hall is notable for the four highly ornate and polished Citrakhaṇḍa pillars on the raṅgabhūmikā (Plate 1450), with adornment somewhat reminiscent of the columns of the destroyed imperial temple in Varaṅgal Fort (Plates 1451, 1452). They support a decorated lantern ceiling (Plate 1449). The peripheral pillars are dwarf Citrakhaṇḍa with some carving. The antarāla-doorframe is dviśākhā which includes a stambhaśākhā, rather sparingly ornamented. The temple may date from early 13th century.

Nagunūr, Trikūṭa temple (Plates 1453-1458)

Two merchants, Malliseṭṭi and Venniseṭṭi, in the time of Gaṇapatidēva, built a trikūṭa temple for Harēśvara, Sakalēśvara and Gaṇapēśvara at Nagunūr (Plate 1453). It is in part a dilapidated structure with walls tilting at places and overgrown with vegetation as is the case with the Manthena trikūṭa temple. The temple stands on a jagatī (Plate 1453) whose mouldings, just as of the adhiṣṭhāna (Plate 1454), show transition between the Hanamkoṇḍa temple and the buildings of the 13th century. The three shrines are orthogonal on plan (Plates 1455, 1456). The pillared sections of the wall are well-chiselled and they effectively stand out. The bhadra is also beautifully shaped (Plate 1457), its staggered sub-chases gracefully relieve its central face. The figural decoration is absent; but an elegant tōraṇa motif is carved in low relief on bhadra's central face (Plate 1458). This motif in this fashion, but not on the bhadra-face, had already appeared at the Gabbūr temple (Plate 1335). There it seems puny, irrelevant, and ineffectual; here it has attained fuller stature: on the bhadra-surface and flanked by the pallavīs, it looks a veritable symbol of solemnity. The superstructures, if they were built, are lost. The maṇḍapa, now partly in tilted and ruined condition, has simple Citrakhaṇḍa pillars. The exterior of the maṇḍapa has antarapaṭṭa-like rājasēna with diamond-shaped rosettes in panels. The temple seemingly was built early in the 13th century, showing as it does a few typical Sabbināḍu features.

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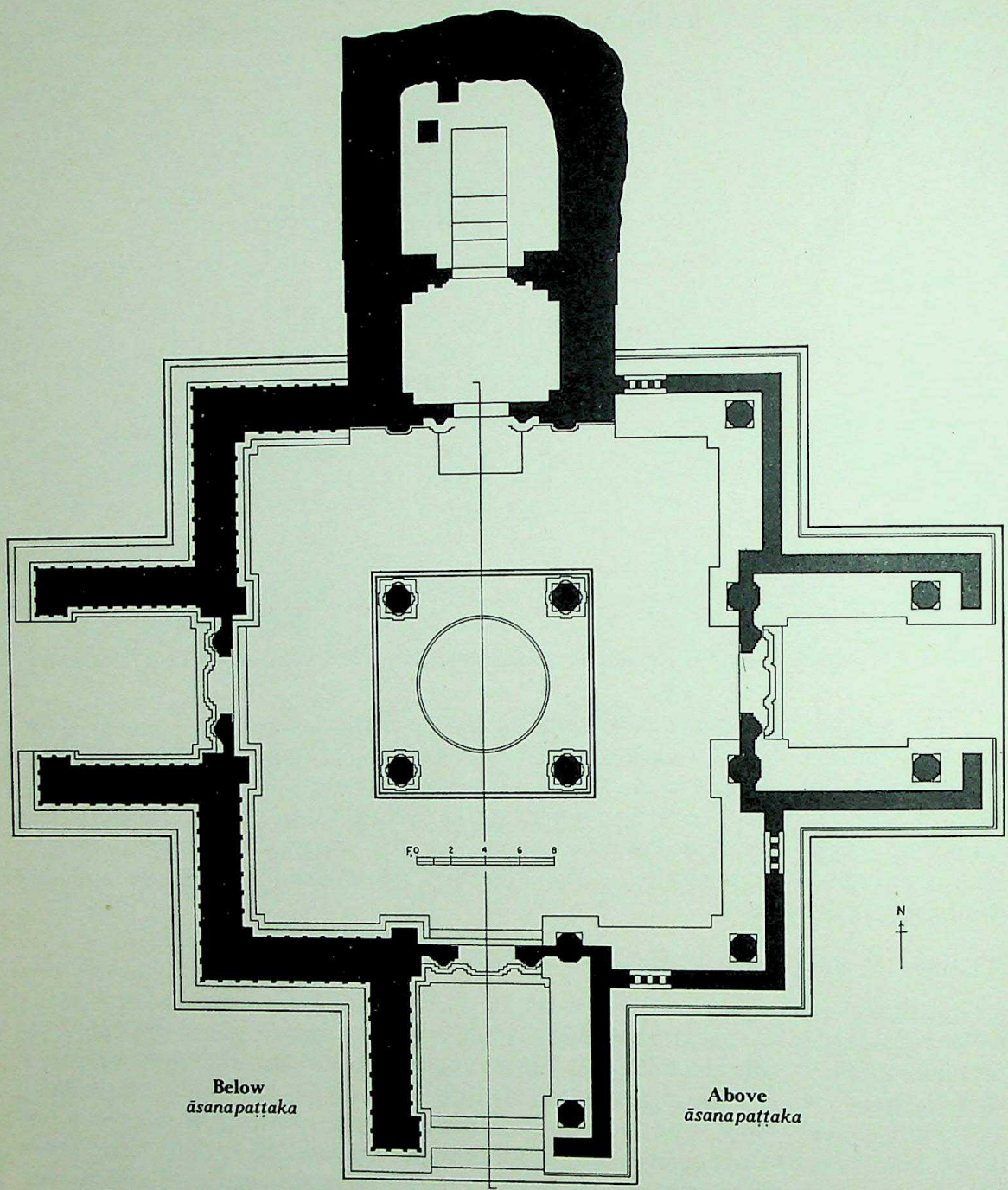

Fig. 251. Bejjenki. Lakṣmī-Narasiṁha temple, plan.

Kūcumañci, Gaṇapēśvara temple (Figs. 252-254; Plates 1459-1461)

The Gaṇapēśvara (Plate 1459), though ruined, is an imposing building and recalls both Gaṅgāpur as well as the Rāmappā temple at Pālampēṭ of which it is a slightly larger version (Plate 1460). It is likewise raised on a jagatī. The jagatī as well as the adhiṣṭhāna have the padma and kapōtapālī mouldings with dentate bosses. The sanctuary walls and the door exist; but the antarāla and the maṇḍapa are almost gone, save for their adhiṣṭhāna. For its adhiṣṭhāna the vimāna employs, aside from the usual mouldings,

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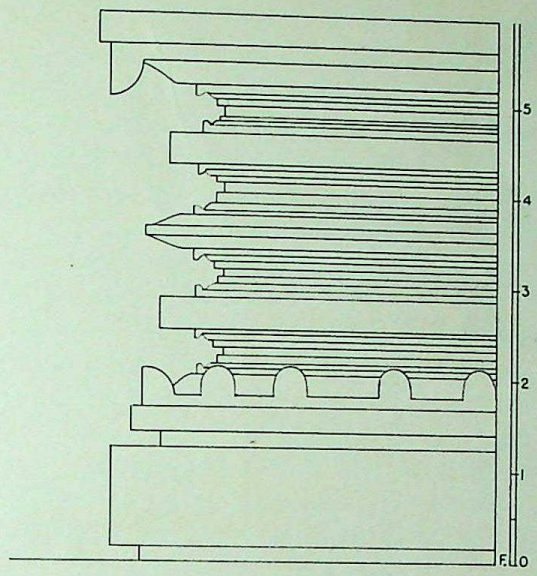

Fig. 252. Kūcumañci. Gaṇapēśvara temple, jagatī.

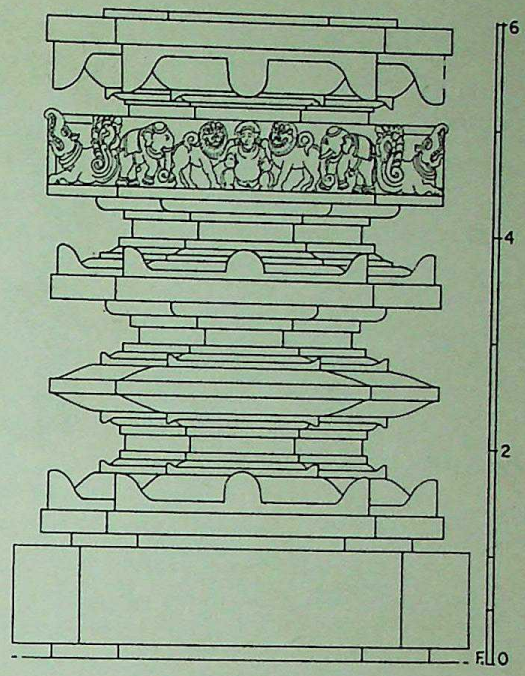

Fig. 253. Kūcumañci. Gaṇapēśvara temple, vimāna, adhiṣṭhāna.

the gajapīṭha as in the Pālampēṭ temple. The wall is relieved into projected pilastered sections as at Gaṅgāpur and at Pālampēṭ; and its prominence is highlighted by the presence of tall sham-niches with Drāviḍa-kūṭas in the karṇa and pratiratha parts as well as in the three-storied well-balanced bhadrāvalōkana (Plate 1460). The mouldings employed in the prastara part are analogous to those at the Veyistambhālaguḍi at Hanamkoṇḍa. Highly projected awning with lūpā-rafters underneath is a feature prominently shown also in this instance. The figural carving in the vimāna's three bhadrāvalōkanas as well as in the garbhagṛha-doorframe is cleanly chiselled but the śākhās are not embellished, the pēdyā figures may be said to be of fair quality in Kākatīya perspective (Plate 1461). The temple may date not later than the second quarter of the 13th century. In terms of quality it is inferior to its two predecessors briefly compared in the foregoing discussion.

Kūcumañci, Trikūṭa temple (Plates 1462, 1463)

The three sancta, in various states of preservation, are plain cubes with a double cornice above. The large raṅgamaṇḍapa has several Citrakhaṇḍa pillars both inside and along the parapet. Those four at the nave alone show some carving (Plates 1462, 1463). They are well-cut but curiously look as though formed of precisely cut cardboards. The sparingly carved antarāla-doorframes are flanked by the jālas and the Bhadraka wall-pilasters.

Vaḍḍemān, Trikūṭa temple (Plates 1464, 1465)

The Trikūṭa temple at Vaḍḍemān (Plate 1464) possesses a simple adhiṣṭhāna and plain dolmenic walls with prominent dentate awning. The middle section of the walls shows a design of the double registers of rosettes in panels in low relief. The notable feature is the Phāṁsanā superstructures on the three sancta, crowned with a square

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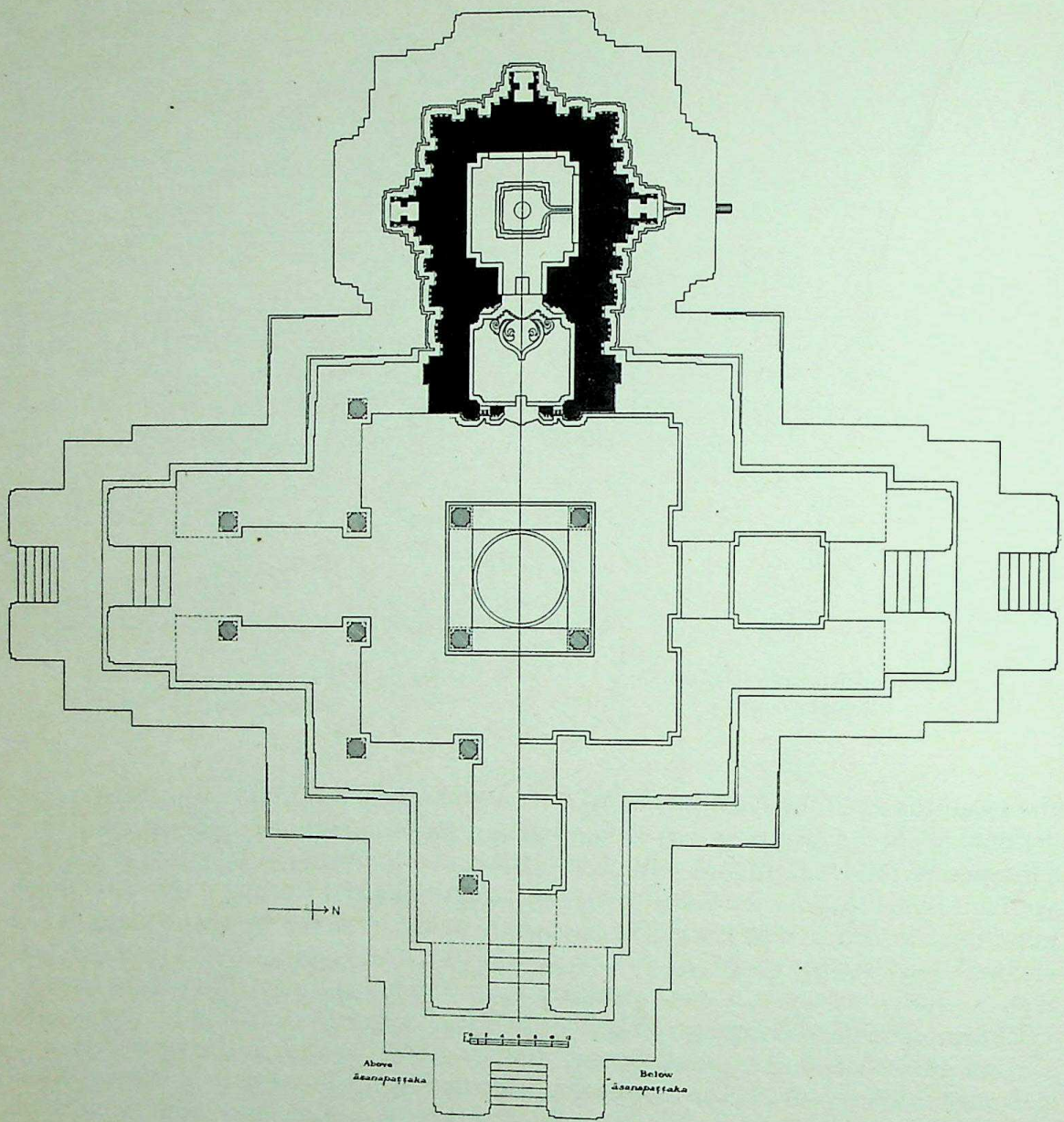

Fig. 254. Kūcumañci. Gaṇapēśvara temple, plan.

śikhara. The superstructures look handsome on account of the well-conceived batter, correct progression of the bhūmi-tiers and the decent articulation of the total formation, the square Drāviḍa śikharas adequately balancing the tiered pyramidal mass.

The simple raṅgamaṇḍapa has plain Citrakhaṇḍa columns and is partly in ruinous condition. The maṇḍi's pointed padmapatras is a new feature and is fairly vivid and attractive (Plate 1465).

Vaḍḍemān, Nāgēśvara temple (Plate 1466)

The sanctuary of this temple is very like any one vimāna of the trikūṭa temple on the site, but the hall here is of the gūḍha type with a mukhacatuṣkī in front. The denticulated kapōtapālī in the adhiṣṭhāna and the crenellated double awning over the hall and on the porch add a relieving feature for the otherwise austere surfaces of the hall, and

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effectively harmonize with the rhythm of the vimāna's well-formed Phāṁsanā superstructure. The Trikūṭa and this one seemingly are of 13th century.

Jākkāram, Rājēśvara-dēvālaya (Figs. 255-258; Plates 1467-1472)

For want of a foundation or donative inscription, neither the builder nor the date of the building is known. Its generalities are somewhat like other temples in the Anumakoṇḍa as well as Polavāsa region and hence it is included in this chapter. Wagoner's considered view is to place the temple, apparently on formal and stylistic grounds, to the second quarter of the 13th century.

The temple belongs to a single shrine class with a vimāna, kapilī, and, instead of the customary raṅga or semi-open form of the hall, has a gūḍha or closed type (Fig. 258). The temple faces east. It stands on a jagatī-platform (Plate 1468). The building, however, is no longer in perfect condition (Plate 1467). The jagatī is largely ruined; the vimāna's southern, and much of the western wall has lost its exterior facing (Fig. 258); and the doorframe of the southern porch is missing.

Among the jagatī's mouldings is the crenellated padma so common in this age in the Teliṅgāṇa buildings (Fig. 255; Plate 1468). The adhiṣṭhāna of the vimāna has a pseudo-kumbha, karṇāli, and a denticulated kapōtapālī with kalikā-knobs in series shown in suspension below its plain mukhapaṭṭī (Plate 1470). (About it is the kaṇṭha showing paneled flowers; Fig. 256.) The walls, as seen at the preserved sides of the vimāna as well as at the gūḍhamaṇḍapa, are somewhat after the royal trikūṭa temple at Hanamkoṇḍa: Its wall-pilasters are well-chiselled and effective but less elaborate in terms of applied ornament and architectural detailing. The vimāna and the antarāla have a vēdī with kaṇṭha showing flowers in panels; the vēdī of the hall, however, is supported below by a mañcikā, a moulding not found in the vimāna section. The salilāntaras show well-shaped Nāgara kūṭastambhas placed within the torāṇa (Plate 1470). The gūḍhamaṇḍapa's adhiṣṭhāna has an additional moulding, a sort of tripaṭṭa-kumuda below its kaṇṭha (Fig. 257). Its exterior pilasters show an additional (rather peculiar) feature, a shapely corbel above its middle section not met with on the

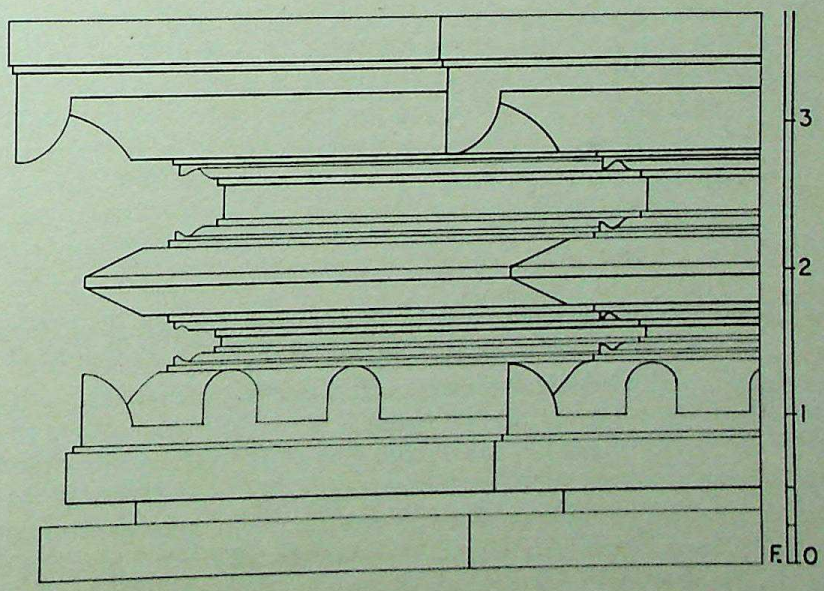

Fig. 255. Jākkāram. Rājēśvara-dēvālaya, jagatī.

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vimāna-pilasters (Plate 1470). (Above it is silhouetted a blank triangular surface which creates an illusion as though the corbel originally had supported some sculpture.) One other peculiar feature is the presence of petalled padma-ehinus above the karṇikā of the capital of the wall-pilasters, this is present both at the vimāna as well as the gūḍhamaṇḍapa (Plates 1469, 1470).

A planic convention here which departs from the normal practice is the form of the three entrance-porches of the hall, which indeed is unique. For, instead of the customary catuṣkī-porch, here is encountered a partially closed portal at each of the three sides. The profile-mouldings above the adhiṣṭhāna here are of course those that are normal for a porch, the customary rājasēna with floral motif in sunk panels is present. But the presence here of the doubled wall-pillar of the vimāna-exterior type instead of the frontal normal catuṣkī-pillars (Citrakhaṇḍa) as terminals at the entry-way is a new and rare feature (Plate 1469), and the space between this wall and the gūḍhamaṇḍapa walling, where it is bonded, is filled above the kakṣāsana with beautiful Hastinētra class of grille (Plates 1469, 1470). (A somewhat analogous feature has

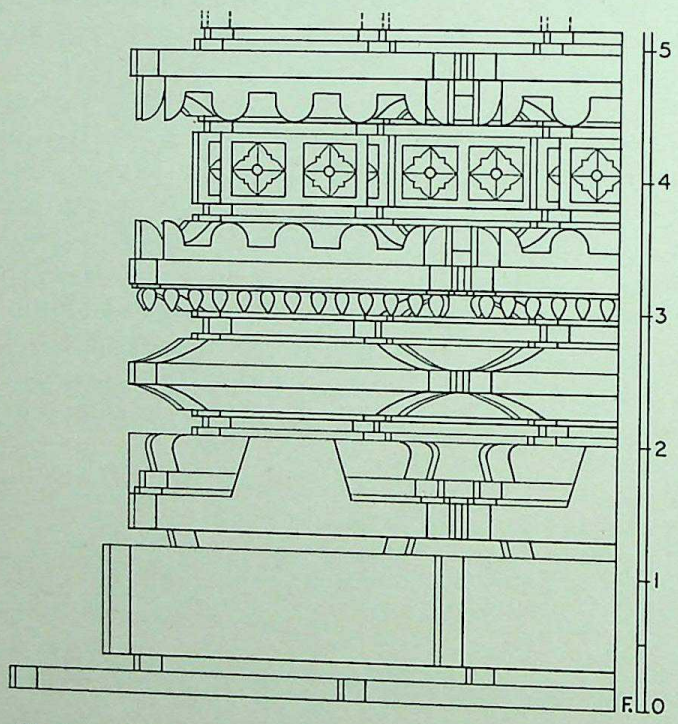

Fig. 256. Jākkāram. Rājēśvara-dēvālaya, vimāna, adhiṣṭhāna.

been earlier met with at the maṇḍapa walls of the Vēṅkaṭēśvara-guḍi at Gubbūr; Plate 1336.)

The doorframes of the portals at the east and at the north are triśākhā, flanked by a pierced Hastinētra lattice. The innermost śākhā is ratna-, followed by daṇḍa-, a ribbed khalva-like recess, and a plain faceted śākhā. The pedyā figures are all female — a śālabhañjikā, a cāmara-bearer, an amazon with a bow, etc. — and a few of them exhibit a degree of vivacity. The uttaraṅga above the awning (which has knobs-in-suspension below its border) shows highly stylized and truncated shrine-models. The doorframe at the north portal is essentially similar except for the type of the female figures stationed at the pēdyā.

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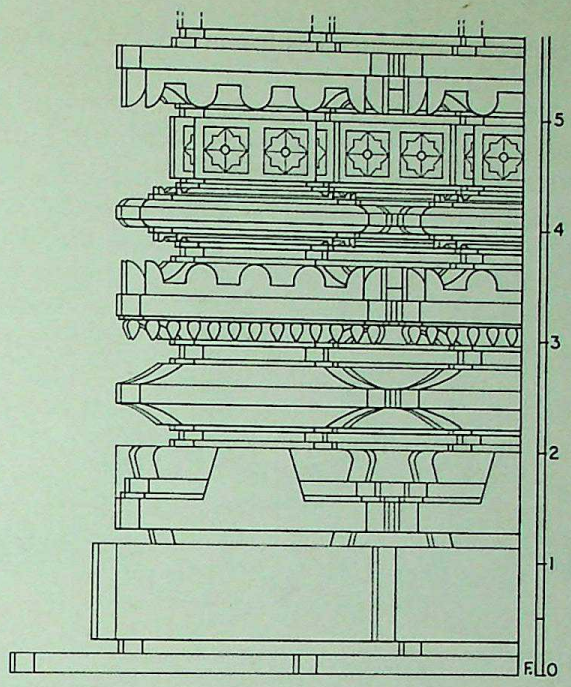

Fig. 257. Jākkāram. Rājēśvara-dēvālaya, raṅgamaṇḍapa, adhiṣṭhāna.

The interior of the hall has the usual four śālā-pillars on the raṅgabhūmikā with sketchy carving of no commending (Plate 1472). Similar is the case with the dwarf pillars on the internal peripheral bench, the latter as usual has flowers in panels in its kaṇṭha (Plate 1471).

The antarāla-doorframe has a very thin schematized vyālaśākhā and the external-most jamb is plain. The lattices of the previous description flank here also. An amazon figures at each pēdyā: the pair stands as sentinel to the doorway. Gajalakṣmī presides over the saubhāgya-paṭṭa. Above the awning is a frieze with a central dēvī figure and a troupe of female attendants and other divinity figures.

The garbhagṛha-doorframe, except for the intervening ribbed blocks between the śākhās, broadly agrees with the antarāla's in the general specifications, but not in the details of rendering. The frieze above the awning likewise has a predominance of goddess figures and female attendants. The four armed Śaivaite door-guardians, however, are male. Taking into account the figural decoration of the various door-frames, the predominance there of the female figures and female divinities just as the presence of a highly defaced figure, possibly of a goddess, surrounded by a tōraṇa-parikara inside the garbhagṛha, the temple arguably may have been sacred to some form of Śaivaite Śakti (or to both Śiva as well as Śakti ?)

Mutharam, Trikūṭa temple (Plates 1473, 1474)

The three identical shrines stand on a jagatī or an upapīṭha-platform (Plate 1474). The vimāna has what seems the lower half of vajrakumbha and the other regular mouldings (but not the dentils) in the adhiṣṭhāna. Above the vēdī (or mañcikā) rises the jaṅghā having a wide pilaster at the subhadra-face with extensions into the upabhadras, a narrow pilaster at the pratiratha and a Samatala pilaster at the karṇa. The salilāntara-recesses show streamlined kūṭastambhas (Plate 1473). The maṇḍapa apparently had

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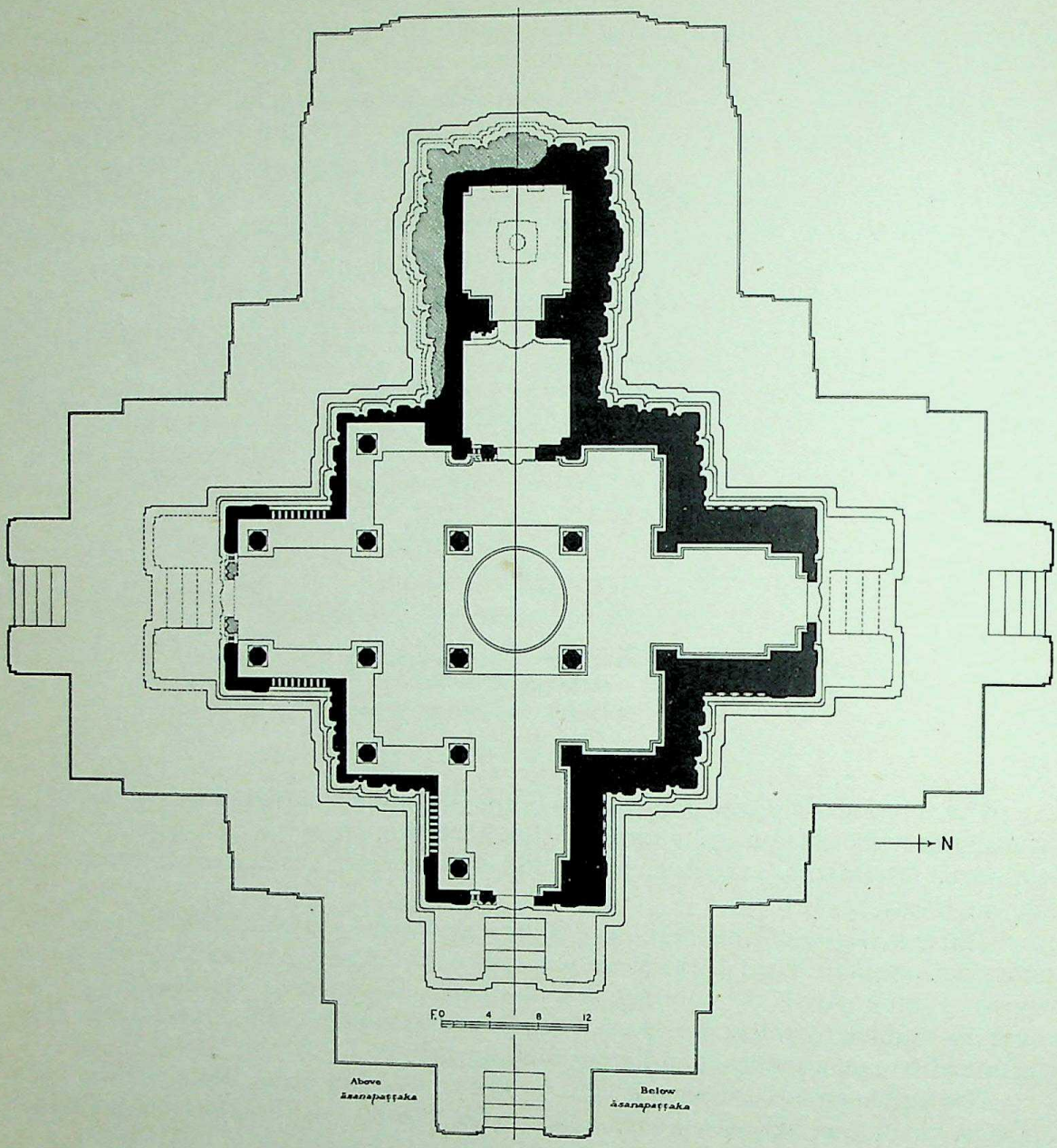

Fig. 258. Jākkāram. Rājēśvara-dēvālaya, plan.

never been built. The doorframes have the usual but sparing and incompletely carved śākhās which show door-guardians, a large chādya-cornice and a lintel with turreted profile above. The western and southern shrines were meant for Śiva, the northern was dedicated to Viṣṇu. The temple has been rightly dated to the first half of the 13th century by Ramanaiah.

Nidikond, Kumārī-guḍi (Figs. 259-261; Plates 1475-1476)

This south-facing Tripuruṣa shrine was founded by Kundaṁāmbā, sister of king Gaṇapatidēva, in A.D. 1219 for Rudrēśa, Mahādēva-Mādhava, and Sūrya in the names of her husband (Nāṭavāḍi Rudra), father (king Mahādēva), and brother (Gaṇapatidēva). The three temples as usual share a raṅgamaṇḍapa (Fig. 261). The western shrine and

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the entrance-porch at the south are thoroughly ruined. The west view of the north vimāna fully represents the architectonic disposition of the elevation of the three identical shrines (Plate 1475). The jagatī is of the taller type with greater number of mouldings (Fig. 259). The vimāna adhiṣṭhāna shows the usual complex piling of

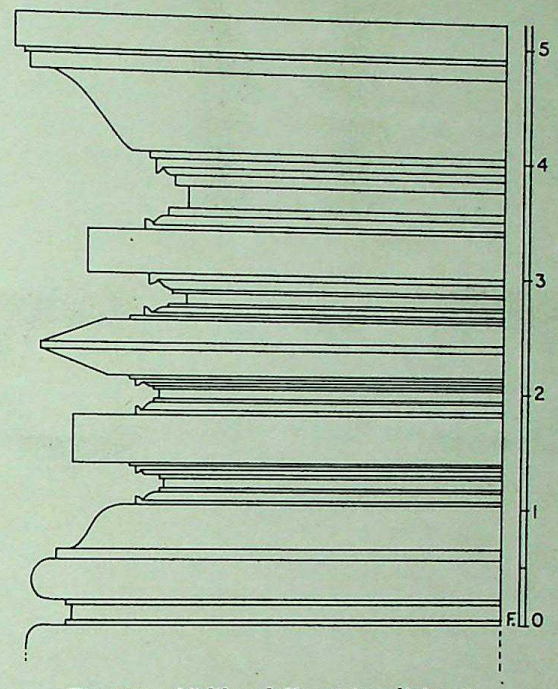

Fig. 259. Nidikond. Kumāri-guḍi, jagatī.

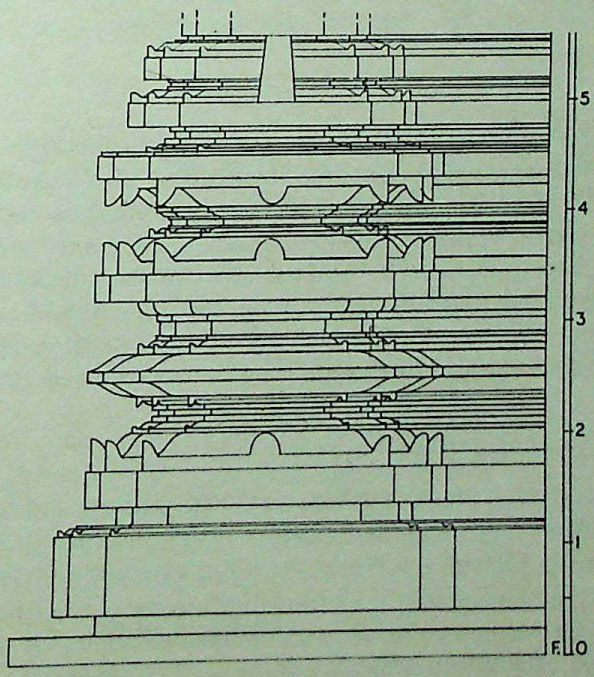

Fig. 260. Nidikond. Kumāri-guḍi, vimāna, adhiṣṭhāna.

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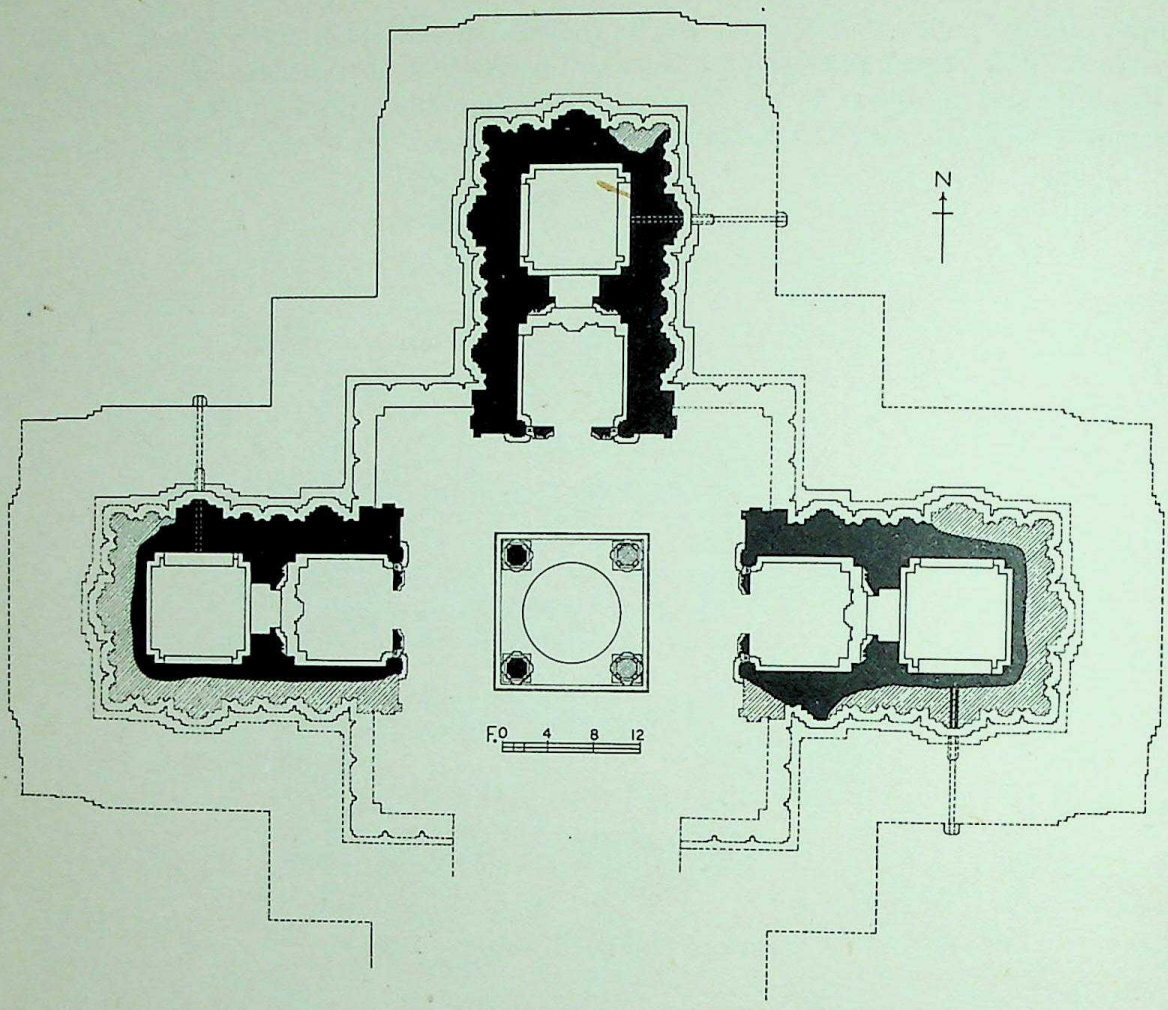

Fig. 261. Nidikond. Kumāri-guḍi, plan.

mouldings (Fig. 260). As for the wall, the bhadra's broad subhadra-pilaster is assisted by quarter pilasters at the pair of upabhadras. The karṇa, too, has a wall-pilaster, that at the pratiratha is a little narrower. The graceful kūṭastambhas occur in all recesses including the kapilī where too is a wall-pilaster of the type similar to that at the bhadra, a little narrower in dimensions. Inside, the Citrakhaṇḍa pillars (Plate 1476) at the nave differs in smaller detail from those in the other well-known temples. The lintels above and the vikaraṇa-vitānas of the collapsed central ceiling show figural carving. The carved antarāla and the garbhagṛha-doorways have all the known period details of the style.

Jangoan, two trikūṭa temples (Plates 1477-1480)

The first (and ruined) trikūṭa temple (Plate 1477) faces north but all its three shrines were dedicated to Śiva. The vimānas have the usual wall-pilasters and one vimāna shows jālas between the pilasters. It is the shared raṅgamaṇḍapa (Plate 1478) which is remarkable both for the exterior and the interior. (Externally it is even more elaborately embellished than the Trikūṭa 1 at Pālampēṭ to be discussed in the next chapter.) Here, above the kapōtapālī of the adhiṣṭhāna, comes a paneled kaṇṭha bearing figures of vyālas, birds, and other animals, and human tableaux. Next comes the kapōtapālī

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surmounted by a tall, paneled and figure-bearing rājasēna, then a chādyakī and an uncarved and short kakṣāsana. The part above has been converted partly into a gūḍha-wall. The dwarf pillars at the corners have huge leaning vyāla-brackets at their front (Plate 1478). Framed plain jālas flank the dwarf pillars and then comes in horizontal sequence a subhadra-like wall part with a broad pilaster bearing a short kūṭastambha surrounded by a tōraṇa. The pillared porch (Plate 1479), partly ruined, leads into the hall through a large and carved doorframe. The nave, curiously, shows a group of four pillars symmetrically arranged at each of the four corners. The second and more ruined trikūṭa temple seems somewhat similar to the last one (Plate 1480). Both may have been built in the first half of the 13th century. (The Jangoan temples had been discovered in recent years, probably by Ramanaiah.)

Candrelli, Aṭṭaguḍi (Figs. 262-266; Plates 1481-1494)

The deserted site of Candrelli, the appellation derived from the medieval Candravelli, was of some consequence in the Kākatīya period. It was situated in the Polavāsadēśa and thus shares some features and the idiom of the contemporaneous buildings at Manthena and Nagunūr. An undated and abraded inscription of the time of the Kākatīya monarch Gaṇapatidēva mentions the temple of Viśvanāthadēva and its consecration by the king's preceptor, Rājaguru Viśvēśvara Śivācārya.

Of the two temples at the site, the larger and more pretentious (Plate 1481), which looks over the river Maner, may be this Viśvanātha temple. The temple stood on a jagatī-platform which is now almost totally gone except for some facing stones remaining in position at the south side (Figs. 265, 262); and of its three hastihasta-stairways corresponding to the three entrances of its raṅgamaṇḍapa, only the southern one survives, immersed in the surrounding and overlaying heap of débris.

The vimāna (Fig. 266; Plate 1482), some 41 ft. 6 ins. across, is caturaṅga on plan and has a narrow closely cut up karṇa, pratikarṇa and pratiratha buttresses, each in order progressively projecting further. The bhadra of the wall is fairly sophisticated, its three pairs of upabhadras organically fuse into a mass seeming like schematized

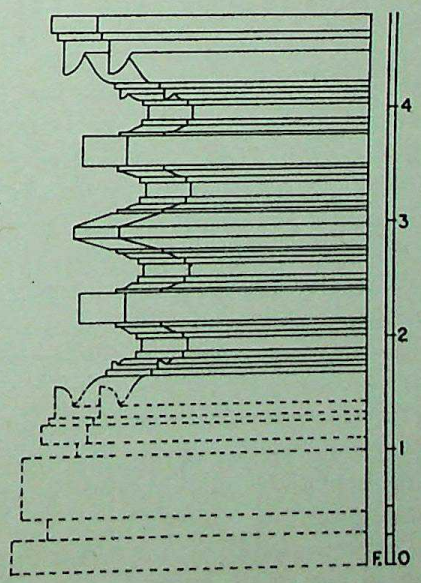

Fig. 262. Candrelli. Aṭṭaguḍi, jagatī.

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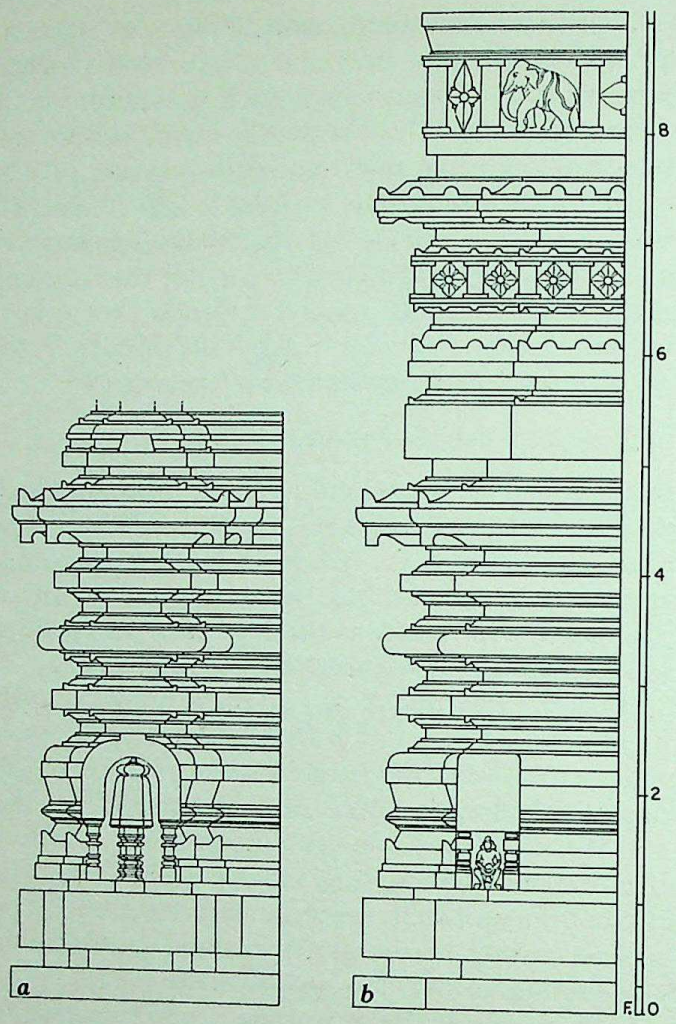

Fig. 263. Candrelli. Aṭṭaguḍi, adhiṣṭhānas: a. vimāna, adhiṣṭhāna. b. raṅgamaṇḍapa, adhiṣṭhāna.

bundles of peal-less sugarcanes (Plate 1483). The subhadra has a projecting khattaka-niche contained within a bhadrāvalōkana with its own side grilles. a different kind of adhiṣṭhāna — Mañcabandha — (Fig. 264), and Śēkharī (Anēkāṇḍaka-Nāgara) as a crowning kūṭa (Plate 1483). The adhiṣṭhāna of the vimāna has a kumbha-like moulding with a niche decoration (without, at places, the carved details; Fig. 263a), a feature that generically brings the building closer to the Manthena's Gautamēśvara temple. The narrow recesses between the buttresses display another refinement, of having two kūṭastambhas, the lower shown forward and is shorter, the upper taller and indrawn. Its subtle aesthetic effects are felt at the spot where the vimāna coelesces with the kapilī-walls, the wide wall-pilaster there displays on its front a small kūṭastambha under a tōraṇa motif (Plate 1484) known also from Manthena as well as Nagunūr (Plate 1484). The substantial uttara-entablature over the well-moulded capital section of the wall-pilasters of the vimāna as well as of the kapilī projects out, and so does the chādya-awning above it (Plate 1484).

Like the vimāna, the raṅgamaṇḍapa rivals, in vastness of planning, the larger Kākatīya buildings. Its internal space is *c.* 43 ft. 6 ins. square; but it is the unusually long porches, almost double in length than normal, which gives an illusion of con-

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siderable size to the hall, the north to south length is as much as 104 ft. 9 ins (Fig. 266). The hall, however, is sadly ruined, largely collapsed at the east front, and its floor, particularly within the central vessel, is covered with heaps of débris containing also the fallen lintels jutting out here and there and the slabs of the collapsed flat ceilings scattered through out. It is one of those rare halls where the four central nave pillars have a square formed by 12 other columns (Fig. 266).

Externally, above the vēdībandha, instead of the veḍikā, comes a pile of mouldings including a kaṇṭha showing elephant figures and stylized flowers, all set in panels

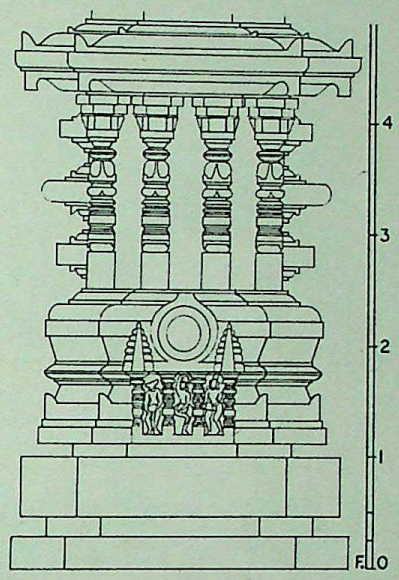

Fig. 264. Candrelli. Aṭṭaguḍi, vimāna, bhadrāvalōkana, adhiṣṭhāna.

(Fig. 263b). Above it is the kakṣāsana displaying paneled flowers (Plate 1485). The wide and substantial peripheral pial of the hall supports dwarf Citrakhaṇḍa columns showing little carving. Internally, the pial's profile is moulded after a Mañcabandha base; its kaṇṭha is decorated with the usual flowers set in panels (Plate 1486). The spaces between the dwarf pillars are screened, though, at some spots, the jāla-slabs are missing today. Also were there minor dēvakulikā-khattakas placed over the pial (Fig. 266), some are still in position; their moulded and recessed backs stand on the earlier-noted surrogate vēdikā-dado (Plate 1485). The dēvakulikā-khattakas have moulded and decorated miniature doorframes (Plate 1487).

The columns inside the hall are also of the Citrakhaṇḍa class. A few of these bear ornamental carving, some more, some less. The ornamentation includes a pair of haṁsas on a kakṣāsana-like moulding appearing only at the lower end of the jaṅghās of the 12 pillars of the outer circuit (Fig. 266; Plates 1488-1490), though its continuity is everywhere broken. (This is an exceptional feature and is met with only at this temple.) The nāyikā figures (now mostly mutilated) are displayed on the jaṅghā-faces, the delicately carved belts occur between the jaṅghā and the upper cubical section, and florid grāsamukhas and other abstract designs (including arabesque) figure on the cube-faces of some columns, particularly the inner four (Plates 1491, 1492). Most pillars have a scalloped padma-element below the circular maṇḍi-echinus, the ana-

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logues of which are noticed at the Hanamkoṇḍa (āsthāna-maṇḍapa) and Manthena (Gautamēśvara). The ceiling slabs where the columns of the outer circuit touch, show along their periphery a simulation of the underside of eave-cornice, one other unique feature associated with this temple (Plate 1493).

The antarāla-doorframe is triśākhā (ratna, stambha, vallī) flanked by narrow strips of Kuñjarākṣa-screens. The makara-tōraṇa comes above the chādya and is situated between the terminal Latina-śikharas. It shows Tāṇḍavēśvara flanked by Brahmā and Viṣṇu, followed by Gaṇēśa and Kālī at the terminal positions. The antarāla-ceiling is made up of five plain outward-slanting courses laid on an octagonal plan, the central

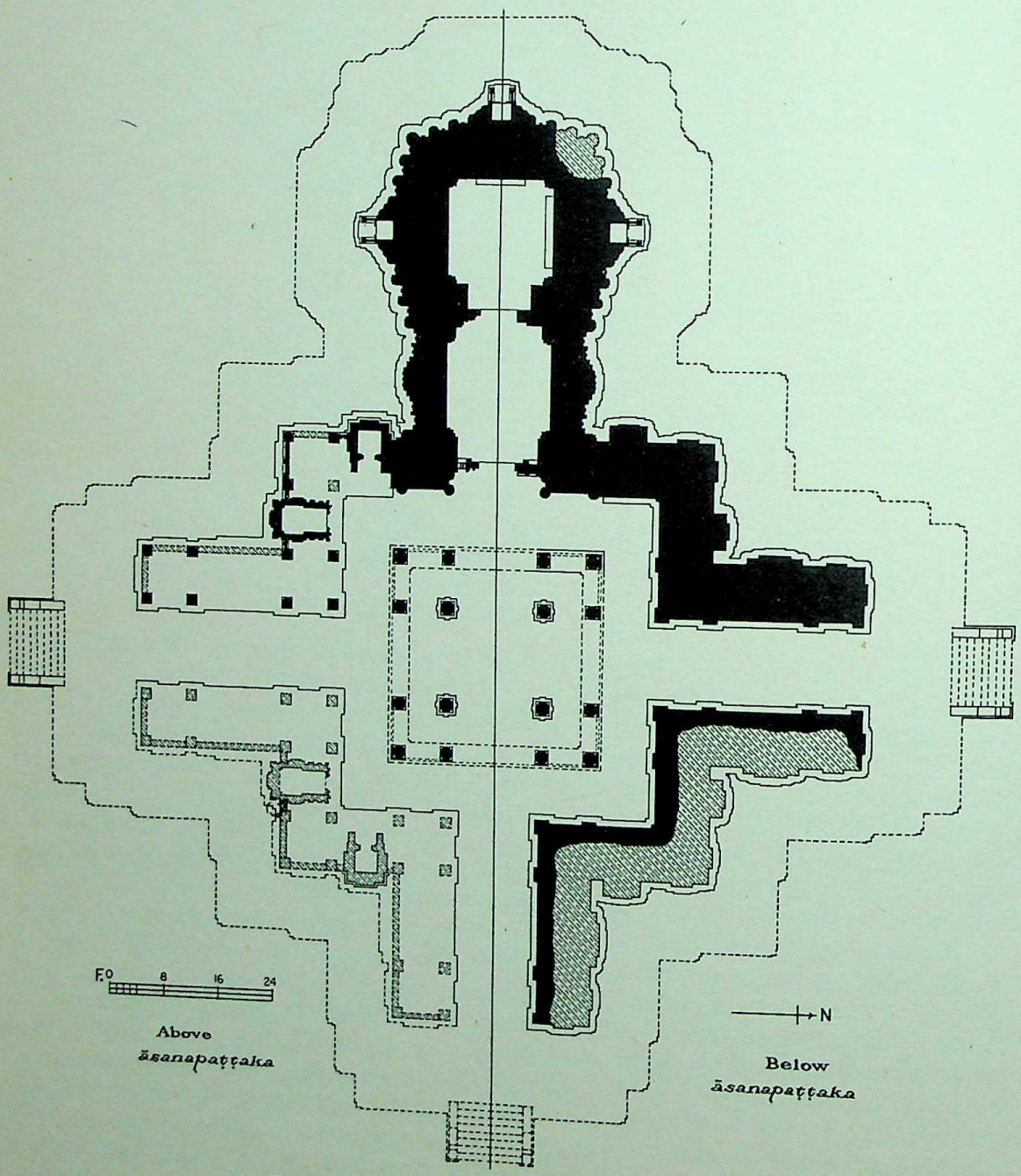

Fig. 265. Candrelli. Aṭṭaguḍi, plan with jagatī.

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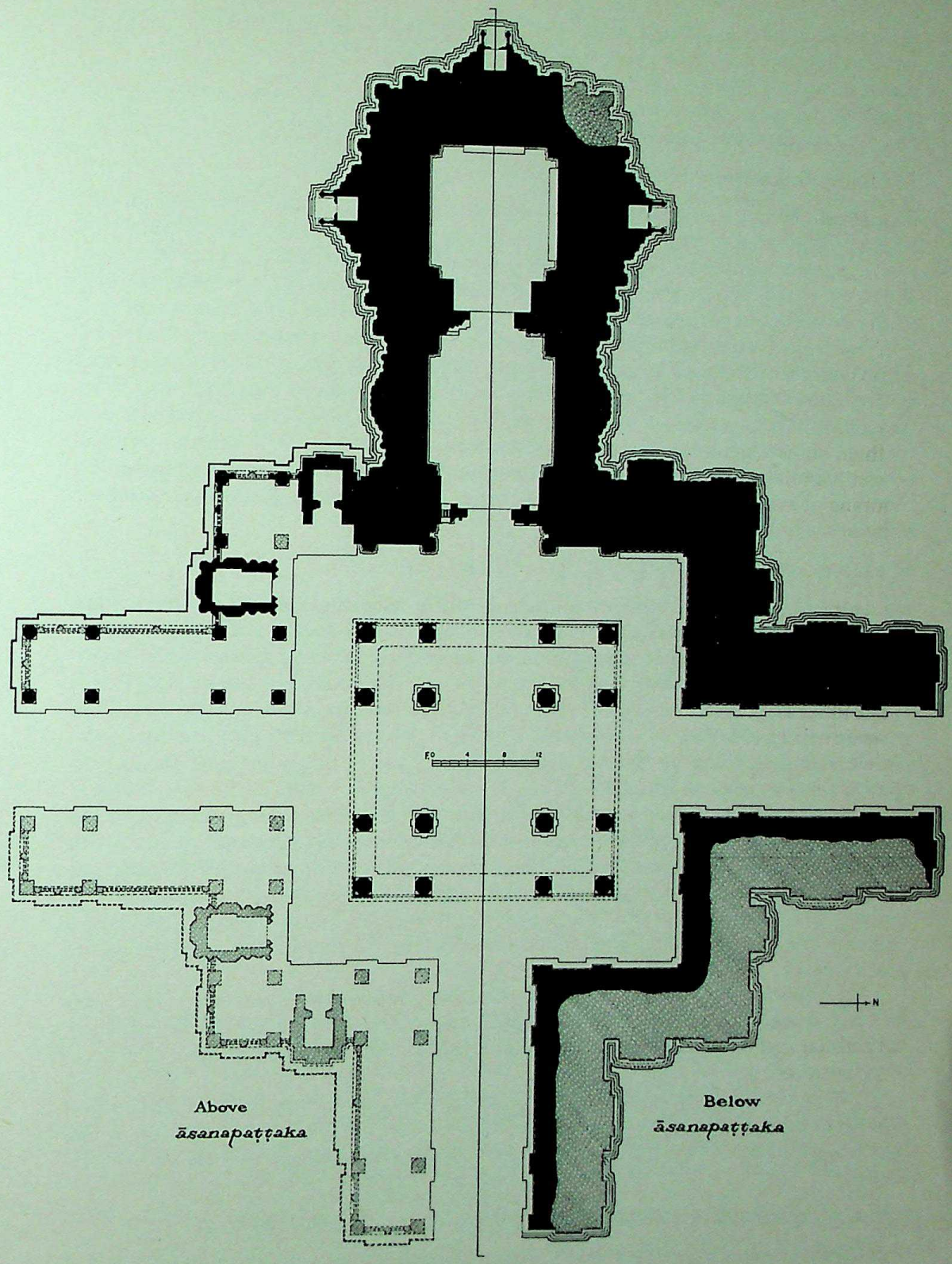

Fig. 266. Candrelli. Aṭṭaguḍi, plan without jagatī.

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depression shows a circular kōla course. The unusual aṣṭaśākhā-doorframe of the garbhagṛha displays ratna-, vallī-, daṇḍa-, vidyādharī-, stambha-, vyāla-, padma (as khalva)-, and vallī-śākhās (Plate 1494). The garbhagṛha-ceiling is on plan similar to the antarāla-ceiling. Its central part shows a very short and shallow lambana-like element. The temple may have been built some time in the second quarter of the 13th century.

Candrelli, Koḍalu-guḍi (Plates 1495-1497)

Instead of the usual pilastered wall, the vimāna with its kapilī-walls shows very slightly differentiated aṅgas with double registers of figures on the jaṅghā (Plate 1495), a most unusual feature in Teliṅgāṇa. The parts of the upper jaṅghā at places are ruined and the entablature has completely disappeared. The raṅgamaṇḍapa, which had three openings without porches, is also partly ruined, particularly at the northwestern end. If the temple's base is immersed in débris and vegetation, the situation at the interior is no better since filled with heaps of earth and rubble (Plate 1496). While the well-tooled central Citrakhaṇḍa pillars are without carving, some of those dwarf pillars on the parapet have their cubes as fancifully as unusually, but effectively, carved: some of them show chequer, elephant pairs, cakravāka pairs, all "inset" (instead of "embossed") on the cube's faces (Plate 1497). The antarāla-doorway has lateral jālas and a thin tōraṇa above the chādyakī-rooflet (Plate 1496). The garbhagṛha-doorway is obscured by total darkness.

Varaṅgal, Veṅkaṭēśvara-guḍi (Fig. 267; Plates 1498-1501)

Inside the fort, among other old buildings, is this Veṅkaṭēśvara temple. Its vimāna has a large mukhamaṇḍapa with an antarāla of fair size between (Fig. 267). The karṇa, pratiratha, and bhadra of the vimāna do not project prominently (Plates 1498, 1499). At the subhadra of the vimāna (as well as of the antarāla) is carved a sham-niche with tall Phaṁsa-kūṭa having a central spine and Drāviḍa-ghaṇṭā as its śikhara; that at the southern side enshrines a liṅga-pīṭhikā in relief. The northern side's identical sham-niches enshrine divine or human figures (Plate 1499). A thinly relieved tōraṇa surrounds the Phaṁsa section of the niche. A haṁsa figure appears at the cube's face at the karṇa (and also at the opposite pratiratha) as the south side. Compared to the adhiṣṭhāna of the vimāna (Fig. 267), the adhiṣṭhāna of the mukhamaṇḍapa is a much simpler and rude Mañcabandha. The mukhamaṇḍapa's front pillars of the nave, all Citrakhaṇḍa, have nicely carved belts between the plain jaṅghā and the cube. The rest of the pillars have "good form" but largely have been left unornamented. The central square of the lantern ceiling above the nave is carved. The only opening of the hall is toward east.

The antarāla-doorframe is a strange sort (Plate 1500); that of the garbhagṛha is no less whimsical (Plate 1501), being a saptaśākhā where, save for the bāhya (which is padma) and the daṇḍaśākhā, the rest are all vyālaśākhās. The pēdyā figures are of good workmanship.

The date of the Veṅkaṭeśvara-guḍi is problematic. Could it be the Śaivaite foundation by Rēcerla Rudra Sēnāni or is it a later building in Gaṇapatidēva's period ? (The building as it stands seems in part re-erected. Its floor-plan presented here is not to the scale.)

Varaṅgal, Svayambhū-liṅga temple site (Fig. 268; Plates 1502-1537)

Seemingly Gaṇapatidēva, who had shifted the capital from Hanamkoṇḍa to Varaṅgal in c. A.D. 1254, had founded there a large temple excelling in scale as well as magnificence his uncle's famous temple at Hanamkoṇḍa. The main shrine complex

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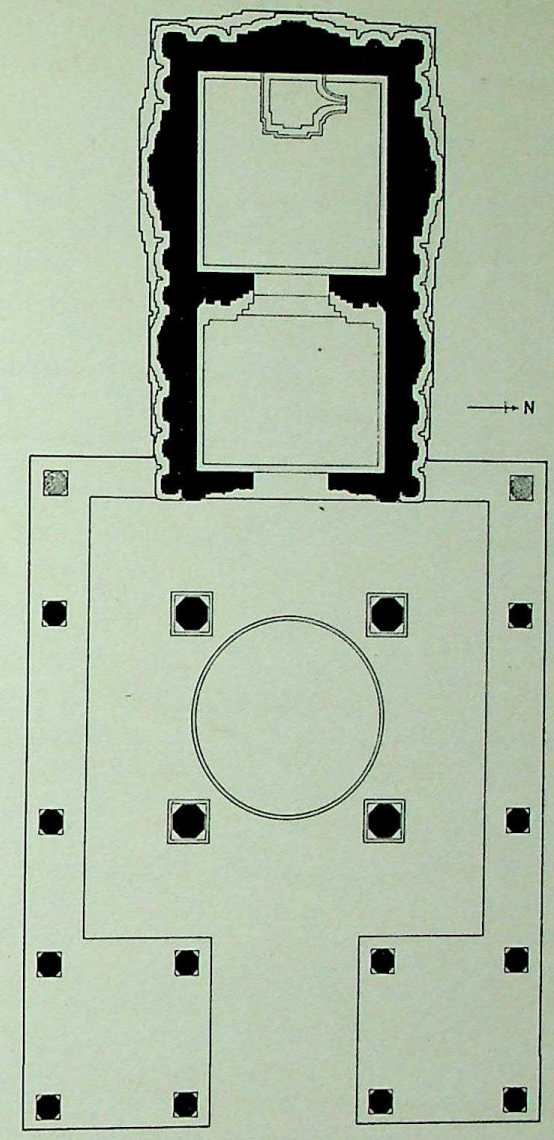

Fig. 267. Varaṅgal. Veṅkaṭēśvara-guḍi, plan (not to the scale.)

and the hall have totally disappeared leaving behind a bare, somewhat dubious, foundation outline of the building (Fig. 268); a few pillars and several architectural and sculptural fragments including those of bases, ceilings, and a couple of doorframes were unearthed in earlier surface diggings and clearance, form which to judge the character of the building. From the fragments scattered at the site, it is clear that the adhiṣṭhāna had (in the upper section) a gajapaṭṭī as in most 13th century Kākatīya buildings of good standing (Plate 1502a). [The vyālapaṭṭī (Plate 1502b) may be a special moulding here but not found elsewhere in Kākatīya buildings.] And some of the recessed vēdikā-dado pieces (Plates 1502, 1504) and of the kakṣāsana (Plate 1505) may indicate that this temple very possibly had a raṅgamaṇḍapa. The three shrines may have bhadrāvalōkanas as perhaps indicated by smaller gajapaṭṭī and vyālapaṭṭī (Plates 1502 c, d). The Citrakhaṇḍa pillars (Plates 1507-1509) of the raṅgamaṇḍapa

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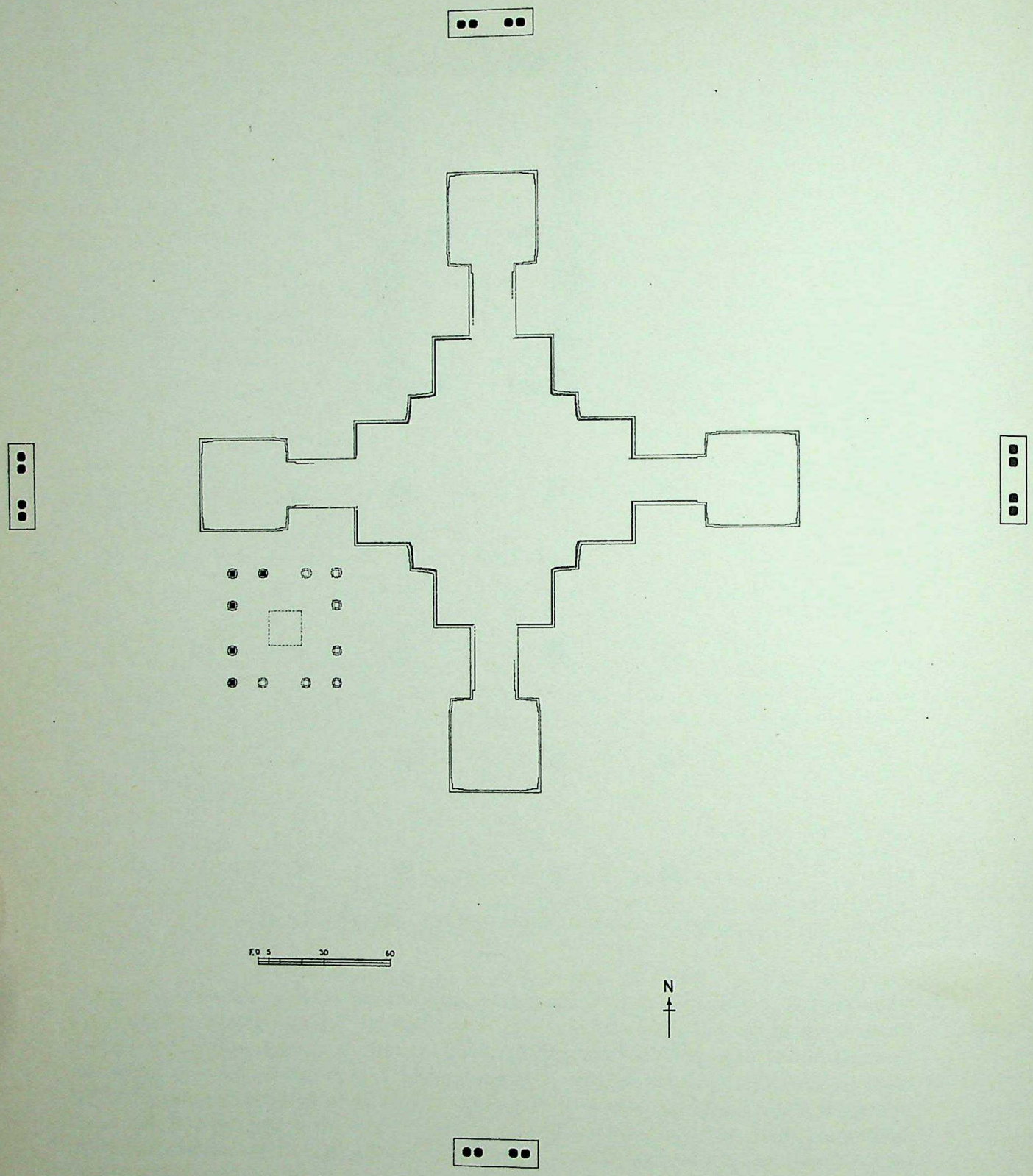

Fig. 268. Varaṅgal. Svayambhū-liṅga temple site, temple foundation, (schematic) outline-plan.

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were incomparably handsome and the degree of lavishness of carving surpasses any previous examples, the enriched and polished dark surfaces include even the profile and the underside of the maṇḍi-phalaka as well as the pōtikā mouldings (Plates 1510, 1511). The dwarf pillars of the parapet of the hall had had vyāla-or siṁha-madalas or consoles meeting the chādya-awning (Plate 1506). (Could a loose pillar, Plate 1512, standing in the precincts of Veṅkaṭēśvara-guḍi temple have come from the Svayambhū-liṅga site temple?) There also were profusely ornamented ceilings in the raṅga-maṇḍapa and possibly in the antarālas, of Samatala (Padmaśilā) (Plate 1513), also fully carved lantern types (Plates 1514-1517), as well as the Nābhicchanda categories (Plates 1518-1521). The large but broken dvārapāla figures (Plates 1522-1524), the largest among the highly decorated Nandis (Plates 1525, 1526), and the large caturmukha liṅga (Plate 1527), all now within the Śambhuni guḍi precincts, may also have belonged to this great temple. There are a couple of, at the Svayambhū-guḍi site, highly refined and powerfully rendered carved pieces showing haṁsas flanking the bottom of kāmalatās (Plates 1528, 1529), their location and function within the temple is unknown. Also there are two hermetically sealed miniature shrine-like pieces (Plates 1530-1532) whose function and original location could not be determined.

Among other fragments lying around the ground is a jāla-toraṇa-stambha piece, exquisitely baroque (Plate 1533), which in the original setting may have been applied at the antarāla-entry as at the Hanamkoṇḍa temple. Likewise, the catuḥśākhā doorframe, possibly of one of the garbhagṛhas, is exceedingly neat in carving. It shows ratna-, vallī-, stambha-, and vallī-śākha (Plate 1534).

The whole complex had four identical granite toraṇas at cardial points, the area covered between is *c.* 460 ft. x 450 ft. Each tōraṇa (Plate 1535) is supported by a double pair of Bhadraka posts, whose bases are at present buried under the soil. The shafts are of the class of the Hanamkoṇḍa wall-pilasters with the usual delicately carved layers spread on its upper section. An architrave with panels possessing inset decoration, figural or otherwise, rests over the post-pairs. From the outer posts project a madala-strut to support the projected extremity of the architrave. At these extremities there once were placed large and very beautifully formed haṁsa figures, somewhat cock-like (Plate 1535), and of the typical Teliṅgāṇa mould which ultimately derives from the haṁsas seen in the haṁsamālā of the temples of the late Rāṣṭrakūṭa period in Karnataka as well as Toṇḍaināḍu. The soffit of the architrave for the area it spans between the inner pillars, has a decoration of seven large kalikās — knob-pendents — a feature, like the madalas, borrowed from the timber architecture. The undulating makara-tōraṇa arch, with loops aligned and having knob-pendants at the loop-junctions, is thrown between the double pair of storied kūṭas, each crowning the corresponding pillar. The torāṇa, despite some ornamentation in its upper section, seems somewhat austerely designed and in concept distantly recalls the Sāñcī tōraṇas of the Śuṅgan-Sātavāhana periods. Its immediate predecessor is possibly at Ainavolu (Plate 1539) and still earlier example is at Nandikandi (Plate 1305) of which it is the more evolved, monumental, and ultimate form.

Within the temple precincts stands a structure which uses somewhat plain Citrakhaṇḍa pillars (Fig. 268; Plate 1536). (Could they be of an āsthāna-maṇḍapa ?)

Outside the temple-precincts and somewhere to its southeast stands a storied maṇḍapikā composed of Citrakhaṇḍa pillars (Plate 1537). (Did it have some secular function ?)

Ainavolu, Mallikārjuna temple, āsthāna-maṇḍapa (Figs. 269, 270; Plates 1538, 1539)

To the 11th century Śiva temple, at some distance from the main gate, stands this

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columnar hall (Fig. 270; Plate 1538). Its adhiṣṭhāna (Fig. 269) has the usual rosettes in the kaṇṭha, the Citrakhaṇḍa pillars — four at the nave and 20 at the parapet — are unadorned. Also at this time, perhaps, the three tōraṇas had been added to the temple. These granite tōraṇas are among them almost identical in size, shape, and detail. They resemble those four at Varaṅgal but are smaller and have less amount of carving (Plate 1539). The paired posts here are stationed on an adhiṣṭhāna, but otherwise have the same "chiselled logwood" like look of the Varaṅgal parallels. The maddala-consoles emanating from the outer post each support the lintel's projected extremities. The sur-lintel bears kūṭas axially above the posts and between them is carved the makara-tōraṇa (Plate 1539). The tōraṇas under reference possibly date from the first quarter of the 13th century and look slightly earlier than the Varaṅgal instances.

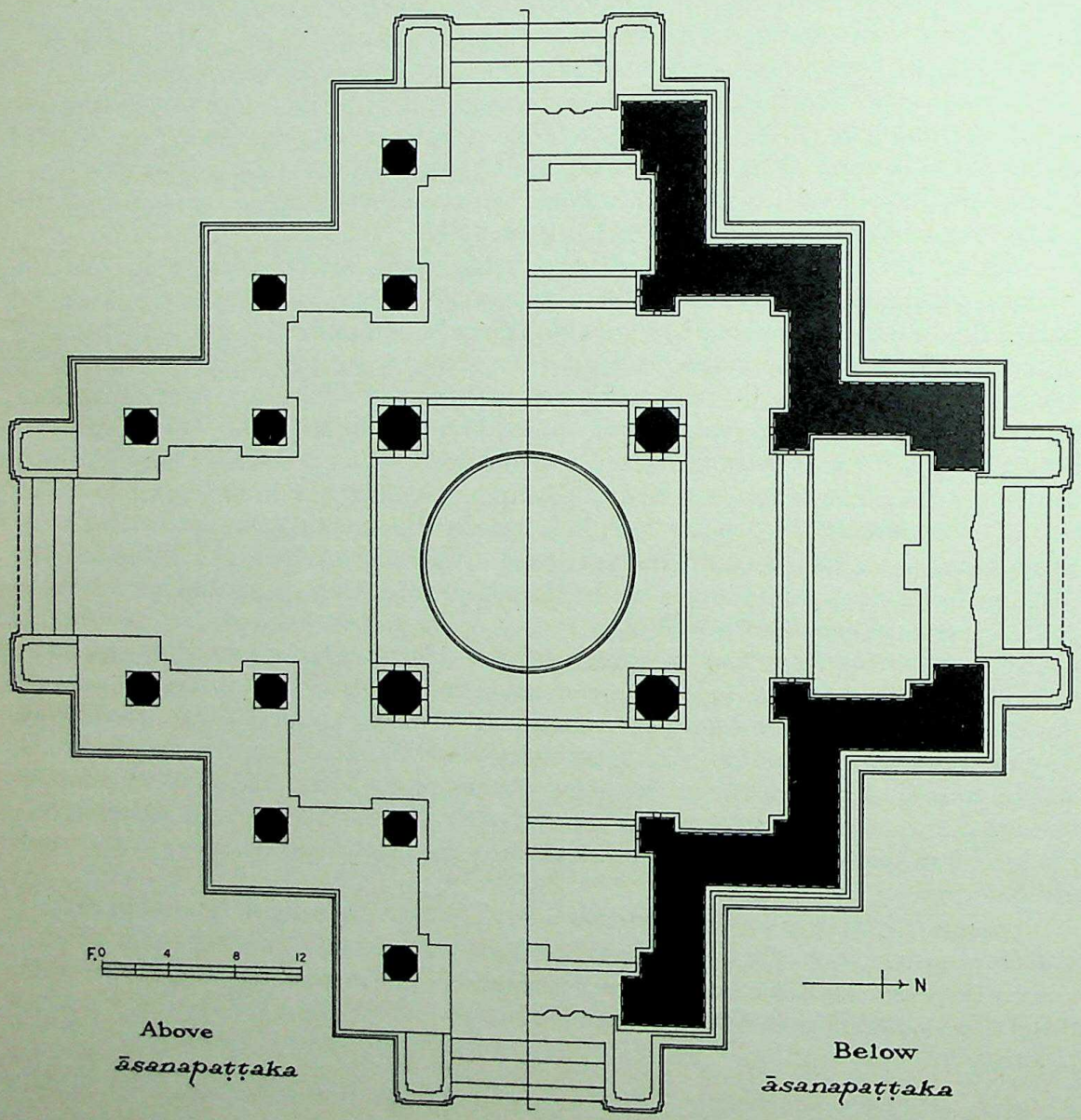

Fig. 270. Ainavolu. Mallikārjuna temple, āsthāna-maṇḍapa, plan.

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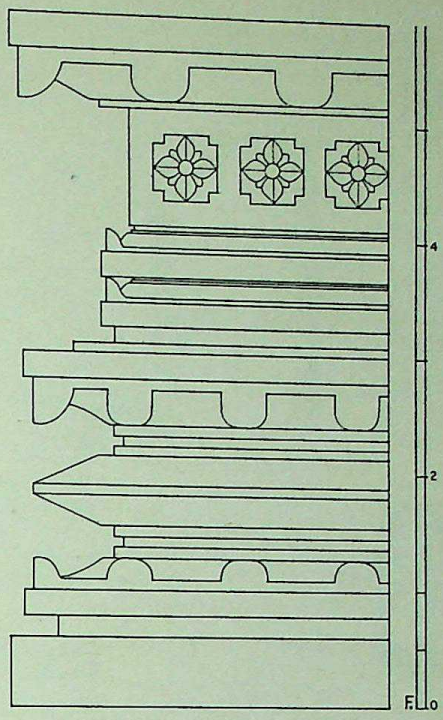

Fig. 269. Ainavolu. Mallikārjuna temple, āsthāna-maṇḍapa, adhiṣṭhāna.

Kaṭākṣapura, Two Trikūṭa temples (Fig. 271; Plates 1540-1543)

The dilapidated first triple triliṅga shrine (Fig. 271; Plate 1540) stands on a jagatī. It faces east. Its plain cubical cells are without the superstructures and are aesthetically as good or as bad as any other of that class. The raṅgamaṇḍapa has the paneled rosettes in the kaṇṭha of the adhiṣṭhāna. The columns inside are plain Citrakhaṇḍa (Plate 1541). The doorframes have the usual lateral jālas and figures at the pēdyās (Plate 1542) in the typical Kākatīya mould (Plate 1543). The second trikūṭa shrine also has the Kapōtabandha adhiṣṭhāna and plain square garbhagṛhas. But it is oriented toward south with Śiva-liṅga in western and eastern, and Viṣṇu in the northern, cella. The eastern shrine, however, has virtually disappeared. The interior of the temple is similar to that of the Temple 1. Both temples may be dated to *c.* the second quarter of the 13th century.

Rāmaguṇḍam, Ruined temple (Plates 1544, 1545)

The old temple had been completely demolished in the past leaving behind as relics a few well carved Citrakhaṇḍa pillars (Plate 1544) and a fragment of a carved doorframe showing a vyālaśākhā, the prominently pilastered stambhaśākhā, and the ratnaśākhā (Plate 1545). The temple may date late from the time of Gaṇapatidēva.

Upparapalli (Goḍisāla), Trikūṭa Śiva temple (Figs. 272a, 272b, 273; Plate 1546)

Of the three temples at the site, this trikūṭa-triliṅga shrine is a little more important from architectural standpoint. It has the three ēkāṅga prāsādas having a pīṭhikā type of

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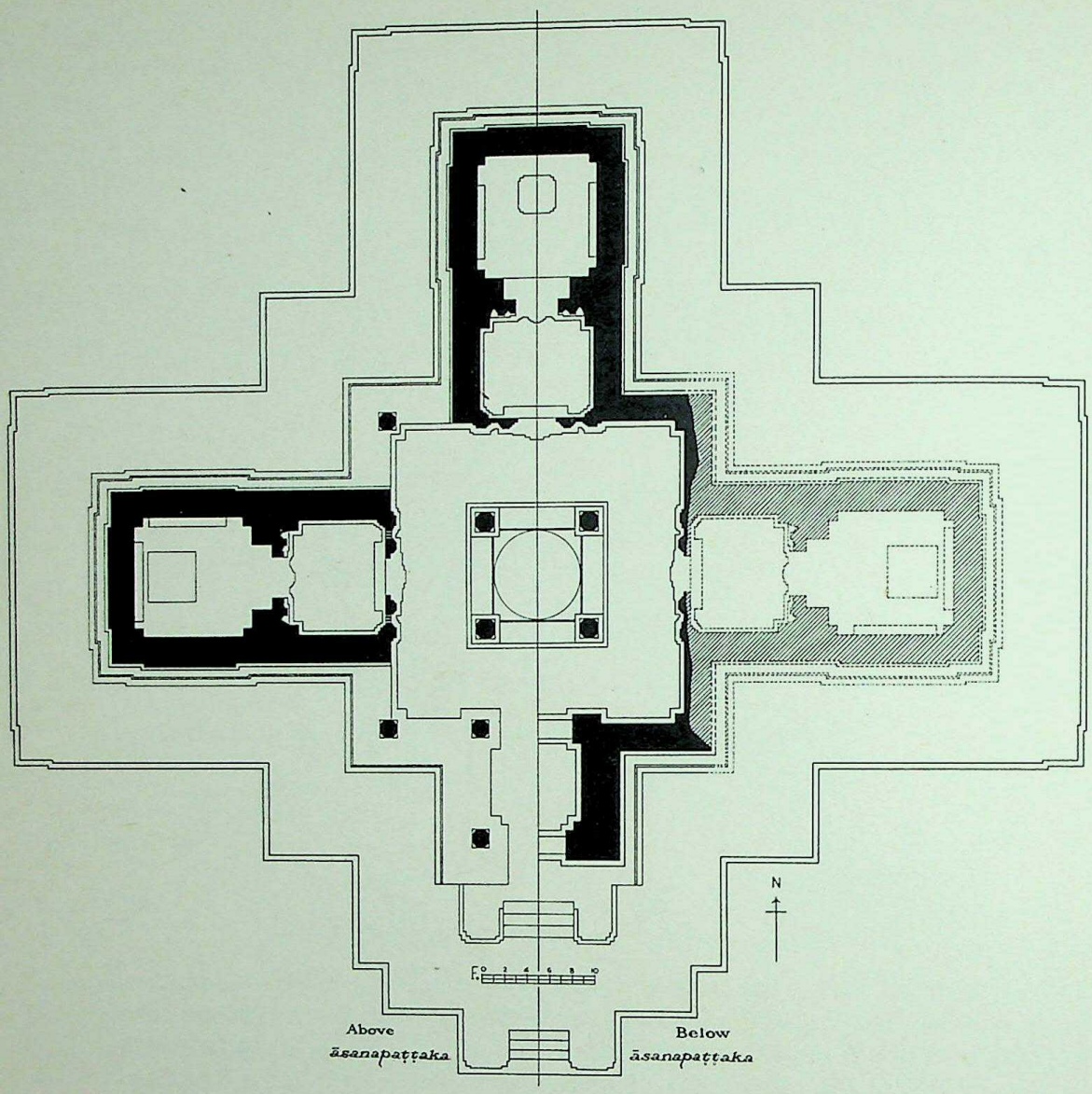

Fig. 271. Kaṭākṣapura. Trikūṭa temple 1, plan.

adhiṣṭhāna (Fig. 272a); they share a raṅgamaṇḍapa with an opening at the east (Fig. 273). (Its elevational elements above the adhiṣṭhāna are as shown in Fig. 272b.) Only two columns of the nave have been carved, one better than the other (Plate 1546). The central ceiling above the raṅgabhūmikā is of the lantern type with a complex kōla circle in the middle depressed square. The three antarāla-doorways have lateral jālas and a tōraṇa each above. The garbhagṛha-doorframes have been carved, in a tiresome way. A bequest was granted to the temple by Kāṭaya, the son of Rājenāyaka, a pradhānī or minister of Rēcerla Rudra. The temple possibly was founded in c. A.D. 1236.

Upparapalli (Gōḍisāla), Twin shrines (Plates 1547-1549)

The east-facing twin juxtaposed shrines probably contemporaneous with the trikūṭa at the site; the temple 2 of the ensemble, according to Wagoner, was built slightly later than the first one. The vimāna of the first shrine is ruined, that of the second is better

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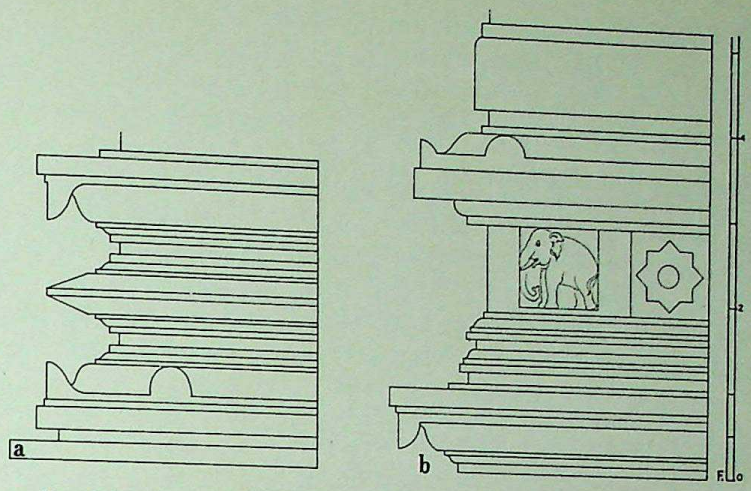

Fig. 272. Upparapalli (Goḍisāla). Trikūṭa Śiva temple, a. vimāna, adhiṣṭhāna. b. raṅgamaṇḍapa, stairway, adhiṣṭhāna.

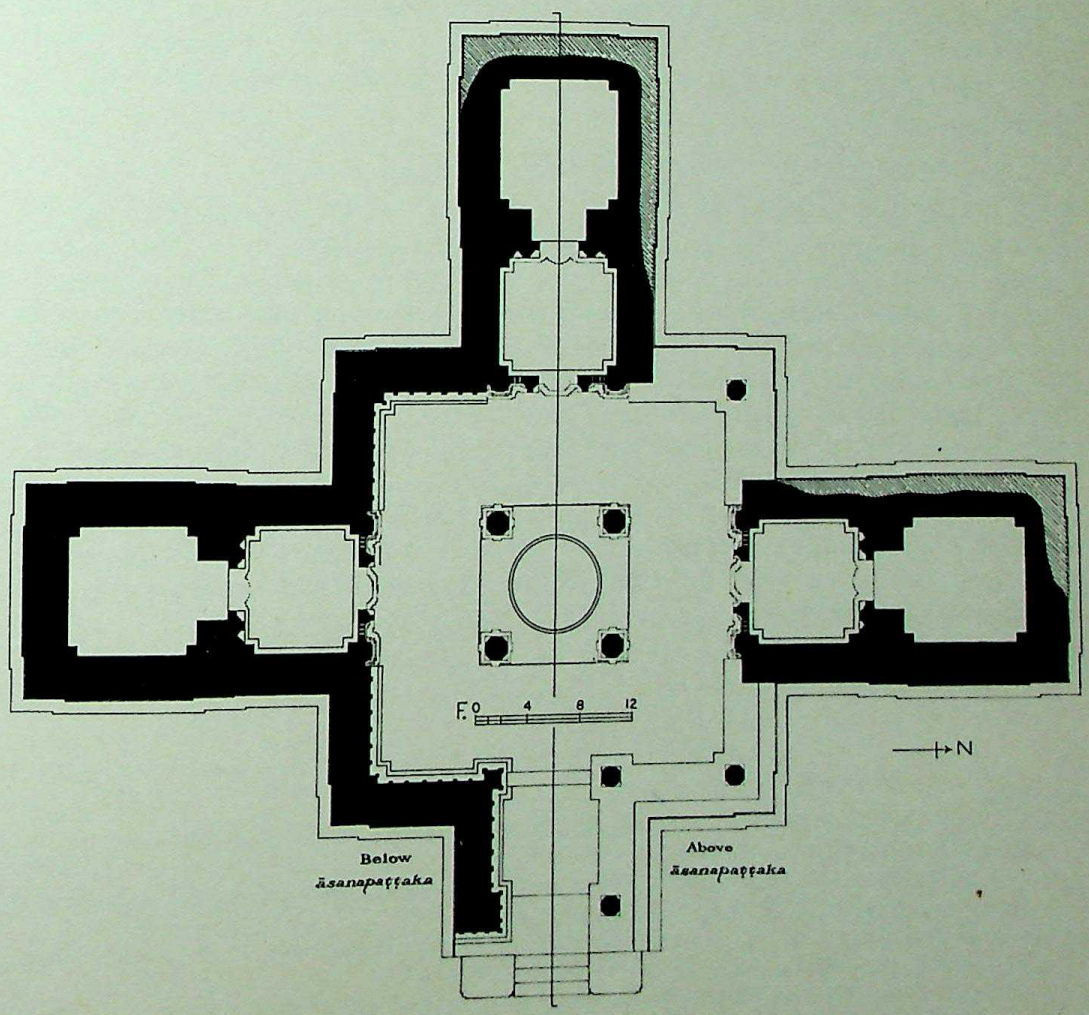

Fig. 273. Upparapalli (Goḍisāla). Trikūṭa Śiva temple, plan.

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preserved. The halls of the two shrines have Citrakhaṇḍa pillars at the dado as well as in the interior (Plate 1548). Some of those in the interior have carving, in low relief, except at the jaṅghā and the cube parts (Plate 1547). The nave ceilings (Plate 1549) are in the general latern class as seen at the trikūṭa temple here and elsewhere.

Dharmapurī, Lakṣmī-Narasiṁhasvāmi temple (Plates 1550-1553)

In front of the Lakṣmī-Narasiṁhasvāmi temple stands a four-pillared pavilion (Plate 1550), perhaps as a Garuḍa-maṇḍapa. The four dark and polished pillars (Plate 1551) are notable for the ornamental carving including the figures of the incarnations of Viṣṇu on the jaṅghā and of purānic and epical episodes on a few jaṅghā-faces as well as on the cube's four sides (Plates 1552, 1553). The intervening belts have also been nicely carved. The pavilion may date from the 13th century.

Rāmānujapuram, Nancari-guḍi (Plates 1554-1556)

The five-celled temple facing south originally had enshrined the three liṅgas and Viṣṇu and Sūrya as Wagoner (and scholars before him) saw it. In recent years, however, it has been completely dismantled. The temple hall had plain Citrakhaṇḍa columns and the antarāla-doorways of the shrines and lateral jālas had delicate and refined carving (Plate 1554). The temple may have been constructed in the second quarter of the 13th century. A catuṣkī near the site, with plain Citrakhaṇḍa pillars (Plate 1555), enshrines a Bhairava image (Plate 1556), both being of the mid 13th century.

Kulpāk, Pratāparudra guḍi (Plates 1557-1559)

If the current appellation "Pratāparudra guḍi" in the Sōmēśvara temple complex for this temple has an older tradition behind it, it may have been built either by king Pratāparudra himself or more probably by some officer in his name. The building is simplicity itself, its totally logical and barely suggested divisions adequately reflect its abstract elegance (Plate 1557). Like the Varaṅgal's Veṅkaṭeśvara-guḍi, it has a slightly rectangular raṅgamaṇḍapa without porches (Plate 1558). The raṅgamaṇḍapa's adhiṣṭhāna supports a high gala-recess bearing tall diamonds in panels (Plate 1558). The śālā pillars have decorations in low relief (Plate 1559). The temple, possibly one of the last buildings of the Kākatīya period, resorts to simplification in everything, but, instead of seeming degenerate, it looks dignified. The doorframe of the cella, however, has śākhās with lumpish decoration. The Citrakhaṇḍa pillars of the hall are with a little decoration in low relief in the belts below the cubic block. The temple may date from the late 13th century.

M. A. Dhaky

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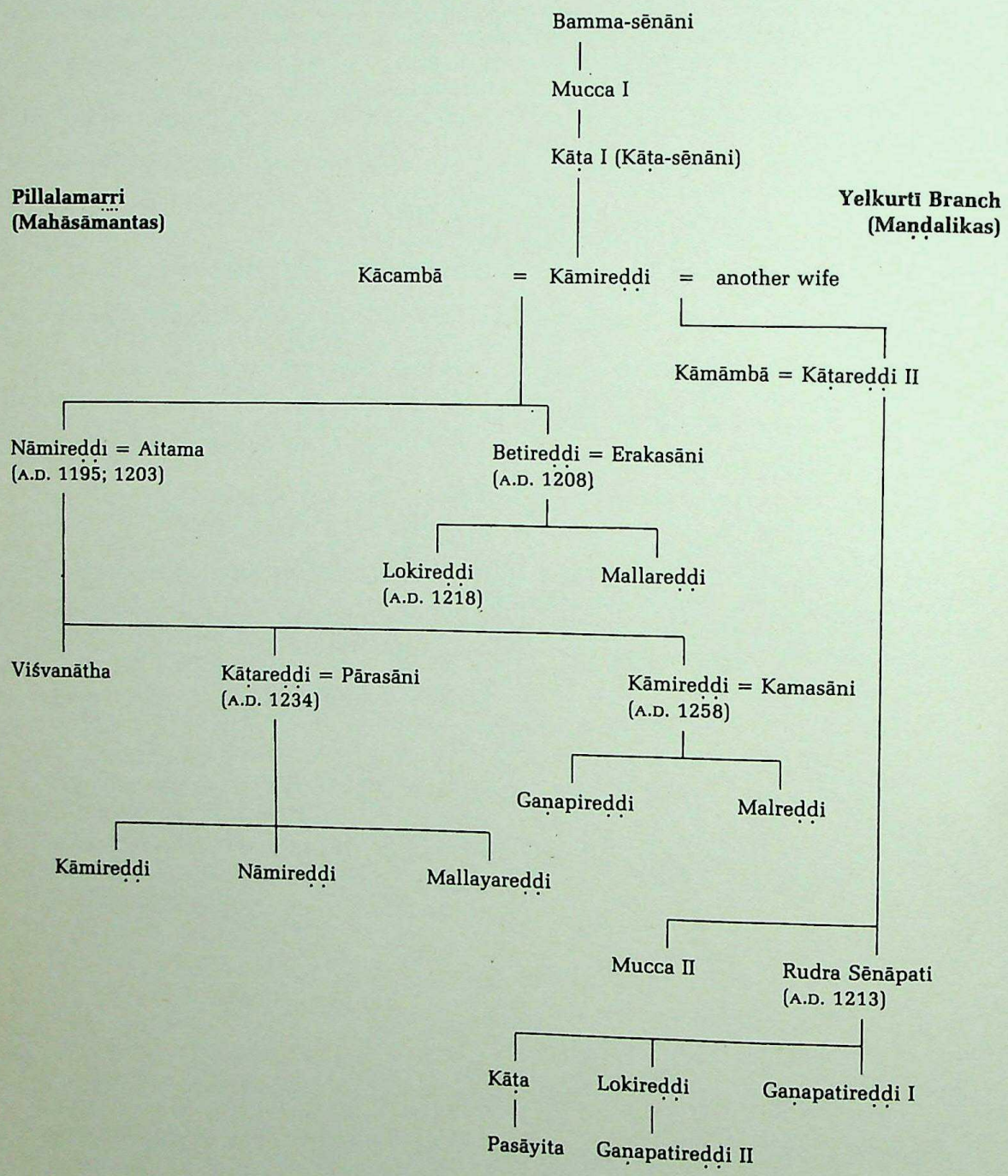
Genealogical Table: *Reḍḍis of Rēcerla and Pillalamarri*



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CHAPTER 46

II.C.3.e

Teliṅgāṇa style, *c.* 12th-13th cent. A.D.

Reḍḍis of Rēcerla and Pillalamarri

Historical Introduction

Kākatīya monarchs were assisted in governing their dominions as well as in commanding their forces by powerful and loyal feudatories. Among them the Rēcerla, the Malyāla, the viriyāla, the Kāyastha, the Cēraku, and the Velama chiefs played a vital role in expanding, consolidating, and defending the Kākatīya empire. Chiefs like the Rēcerla, the Malyāla and the viriyāla were connected with the formative phase of the Kākatīya rule. Of the three, the Rēcerla chiefs were the most powerful who loyally had served just as substantially had helped the Kākatīyas, first in building their monarchy and next their empire. And above all their contribution to the monumental architecture in Teliṅgāṇa was substantial, significant, and scintillant.

Rēcerla chiefs were Reḍḍis by caste and their place of origin was the village Rēceruvula. The Pālampēṭ inscription of Rudrareḍḍi, dated A.D. 1213, gives a long account of the genealogy of the Rēcerla family. According to which Brahma Sēnāpati *alias* Bamma-sēnāni was the progenitor of this family. He was contemporary of the Cālukya emperor Sōmēśvara I (A.D. 1042-1067) and was the general of the Kākatīya chieftain Bēṭa I. On Bēṭa's behalf, he, probably with the Cālukya forces led by emperor Sōmēśvara I, had helped in seizing Kāñcī.

Mucca, Bamma-sēnāni's son and successor, was also a valiant commander of the succeeding Kākatīya ruler Prōla's army. So also was Kāṭa-sēnāni (Kāṭa I), son of Mucca, who served Bēṭa II and helped him extend the Kākatīya power into the southern territories. Kāma-sēnāni *alias* Kāmireḍḍi, son of Kāṭa-sēnāni, was the commander of forces under Prōla II as well as under Prōla's successor, Kākati Rudradēva. Kāma-sēnāni had two consorts, the first was Kācambā, the name of the other consort is unknown. The second consort was the mother of Kāṭareḍḍi (Kāṭa II). Rudra-sēnāpati, the son of Kāṭareḍḍi II, also served the ruling Kākatīya monarch with devotion and fidelity. He continued to be the commander of the forces under the next ruler Mahādēva (A.D. 1196-1198) and collaborated in defending the frontiers of the Kākatīya empire against the Sēūṇas. He, moreover, got freed the heir apparent Gaṇapatidēva from Sēūṇas' captivity in Devagiri. Rēcerla Rudra-sēnāpati, for stabilizing the power of his master in the crucial years between A.D. 1199 and 1202, appears to have taken control of the Kākatīya government into his hands and crushed the rebellious and ambitious nobles. As a result, he assumed two titles, "Kākatīya rājya-bhāradhaurēya" and "Kākatirājya-samartha". He built the famous temple complex of Rudrēśvara (Rāmappā) in Pālampēṭ to which he donated the villages Upparalapalli (Upparapalli) and Borllapalli (Borlapalli). In Pālampēṭ he also built a triple shrine to Śiva, the three liṅgas named after his father (Kāṭēśvara), mother (Kāmēśvara) and himself (Rudrēśvara) and granted it the village of Nṛaḍkuḍe. Also, he founded the temple of Rudrēś-

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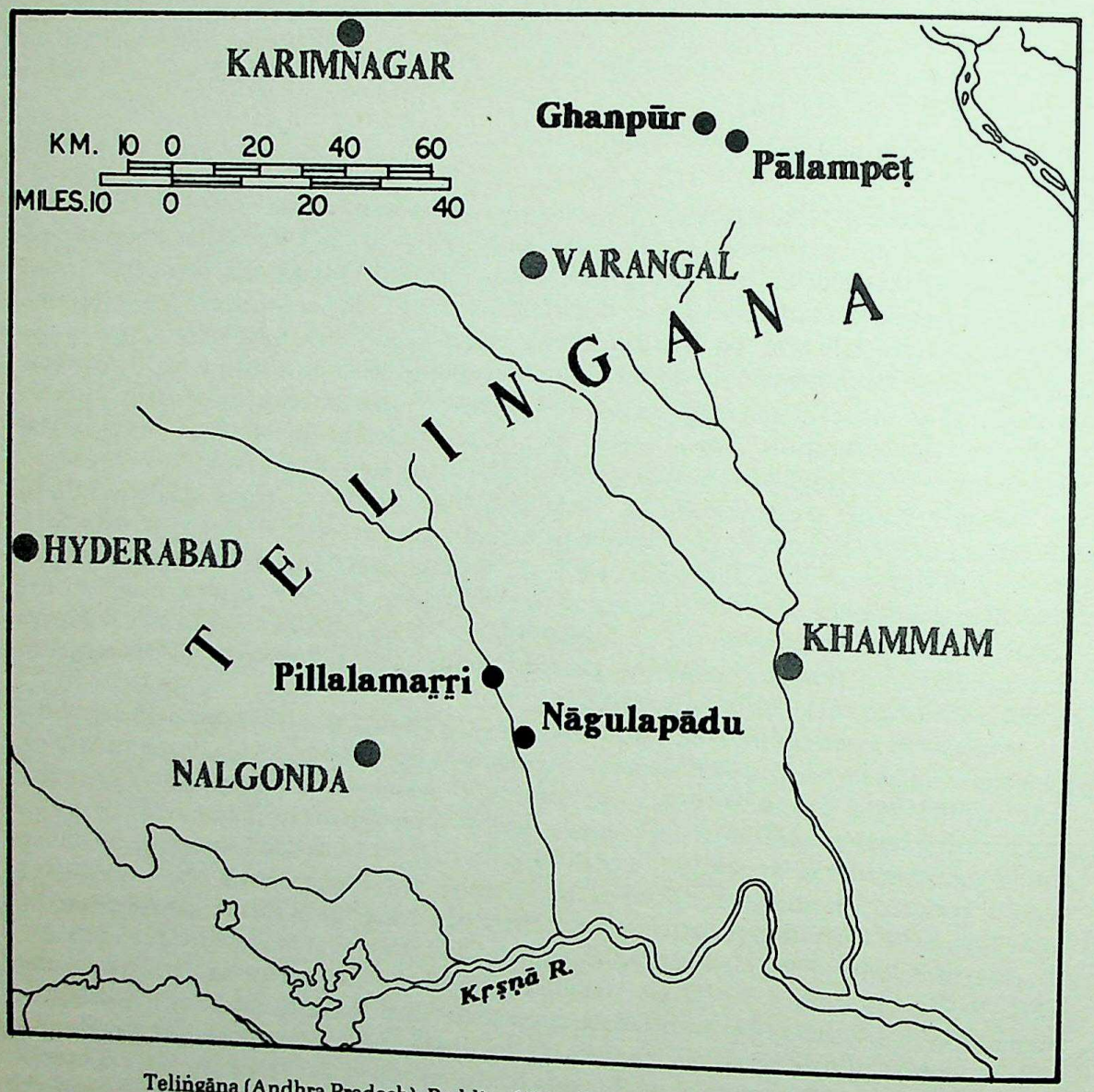

Teliṅgāṇa (Andhra Pradesh), Reḍḍis of Rēcerla and Pillalamaṟṟi, temple sites.

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vara at Varaṅgala and endowed it with a grant of the village Nekkoṇḍa for its upkeep. From him emanated the Yēlkurti branch of the Rēcerla Reḍḍis.

From the two sons of Kāmireḍḍi by his consort Kācambā, namely Nāmireḍḍi and Beṭireḍḍi, started the Pillalamaṟṟi Branch, with settlements at Pillalamaṟṟi and the neighbouring Nāgulapādu in Suryapet Taluq of Nalgonda District. The chiefs of this branch built temples in and around Pillalamaṟṟi and Nāgulapādu towns.

During the rule of the later Kākatīya monarchs like Rudramādēvī (A.D. 1262-1289) and Pratāparudradēva (A.D. 1289-1323), the Rēcerlas were not that prominently involved in the affairs of the State. The chiefs powerful at that time were the Kāyastha and the Velamas who served Rudramādēvī. And the Telugu-Cōḍa as well as the Cēṟaku family came into prominence during the reign of the last Kākatīya ruler Prātaparudradēva.

The extant temples built by or attributed to the Reḍḍi lords and within their principalities are all Śaivaite, further attesting to the total predominance of the Śaiva religion inside Teliṅgāṇa in the 12th and the 13th century in their domains.

Architectural Features

The dukedoms of the Reḍḍi dynasties were located not far from the twin imperial seats of governance, Hanamkoṇḍa and Varaṅgal, in Anmakoṇḍa-viṣaya. One of these two was situated to the northeast in Polvāsadēśa, a locality in the present day Warangal District; the other to the south of Hanamkoṇḍa, in the ancient Pānugaṁṭisthala in the eastern sector of Nalgonda District in which Panagal, earlier discussed, was situated. Hence the architectural features of their foundations, with very small differences discernible in local idiom and preferences, largely duplicate those met with in the buildings within the domains of the Imperial Kākatīya dynasty, though in a few buildings, as at Pillalamaṟṟi and Nāgulapādu, with more or less simplified exteriors. The pretentious among the Rēcerla buildings are provided with a jagatī-terrace having several denticulated mouldings in its composition which, in conjunction with the profile of the adhiṣṭhāna of the temple it supports, lend the Teliṅgāṇa building at this age a visual character different from the Karṇāṭan. The stairways of the larger structures are graced by hastinīs or she-elephant effigies. The adhiṣṭhāna, too, oftener has the denticulated padma and kapōtapālī. The elephants in the gajapaṭṭī above the kapōtapālī are playful, vivacious, and naturalistic; and the stylized flowers or rosettes in all their variants are not without warmth and brightness. In the elevational scheme for the vimāna, the Rāmappā temple at Pālampēṭ adopts the general pattern of the Gaṅgāpur and Kūcumañci temples. Elsewhere, the vimāna-walls follow the formulations established at Hanamkoṇḍa's Rudrēśvara temple. Some examples at Pālampēṭ, and the temples at Pillalamaṟṟi, have plain or ēkāṅga walls. The superstructures usually were of the Bhūmija class, that at Pālampeṭ followed the Vēsara derivative of the indigenous Kūṭina mode. The raṅgamaṇḍapas followed the customary Teliṅgāṇa pattern of a square hall, often with side-entries besides the front. At Pillalamaṟṟi, in case of the Ērkēśvara temple, after the kapilī, the raṅgamaṇḍapa starts as though it is a gūḍhamaṇḍapa as in many Karṇāṭa instances. The kakṣāsana at Pālampēṭ and at Ghānpūr is taller than usual and shows three layers of decoration, the third layer is partially curved and sometimes show stencilled decoration. The peripheral abbreviated columns support prominent awning with its underside intricately carved in imitation of timber construction. For the quality of their interiors, some of the Reḍḍi halls with their exquisitely embellished and finished black Citrakhaṇḍa pillars, and in

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some instances also the profusely carved lintels, ceilings, and the doorframes, rank among the more notable productions of the Teliṅgāṇa style, comparable in quality, magnificence, and sometimes even in scale, to the imperial foundations at Hanamkoṇḍa and Varaṅgal. Also inside the halls, an internal peripheral pial is almost invariably, often even prominently, present with its kandhara in most instances ornamented by the same stylized and paneled flowers as seen in the recesses of the bases. Externally, the roof of the hall as a rule is flat. The garbhagṛha as well as the antarāla-entry is usually provided with a doorframe; that at the garbhagṛha normally is pañcaśākhā; the one at the antarāla may be dviśākhā, triśākhā or pañcaśākhā, in the first case most often flanked by wider or narrower lattice.

Pillalamarṟi, Nāmēśvara temple (Figs. 274-276; Plates 1560-1563)

The noble man Nāmireḍḍi, son of the general Kāmireḍḍi, an affluent as well as an influential officer on staff of King Rudradēva, built two temples at Pillalamarṟi, one a trikūṭa shrine in Ś 1117/A.D. 1195 now known as Mukkaṇṭēśvara, and the other a Śiva temple called Nāmēśvara in Ś. 1124/A.D. 1203, which is a relatively more important building.

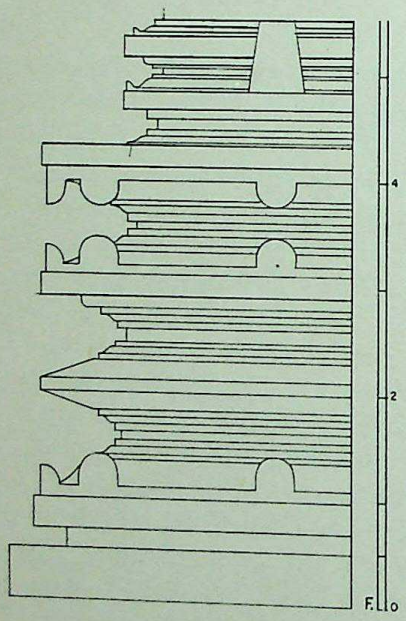

Fig. 274. Pillalamarṟi. Nāmēśvara temple, vimāna, adhiṣṭhāna.

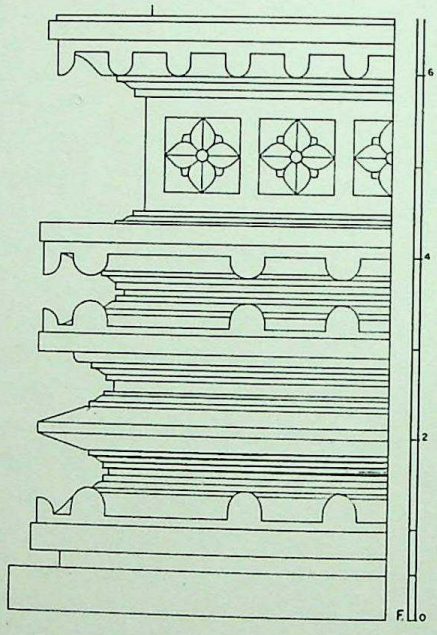

Fig. 275. Pillalamarṟi. Nāmēśvara temple, raṅgamaṇḍapa, adhiṣṭhāna with upper mouldings.

The Nāmēśvara temple consists of a raṅgamaṇḍapa, an antarāla and the vimāna (Fig. 276). The vimāna's well-formed and highly cut up adhiṣṭhāna (Fig. 274) has the usual set of mouldings, three of which are denticulated, namely the padma, the kapōtapālī, and the ūrdhvapadma; and there of course is the sharp-edged karṇaka (Fig. 275). For the raṅgamaṇḍapa exterior, the additional mouldings coming above the adhiṣṭhāna are the rājasēnaka with flowers set in plain strip-panels and an unadorned, massive, and harsh-looking kakṣāsana (Plate 1560).

The vimāna is square on plan, the base and the plain straight walls, however, are not differentiated into bhadra and karṇa divisions (Fig.276). The śikhara is Bhūmija, of which three bhūmis or floors (possibly out of the inferable four if not five) are extant and it may, according to Wagoner, have been of later addition. Noteworthy is the

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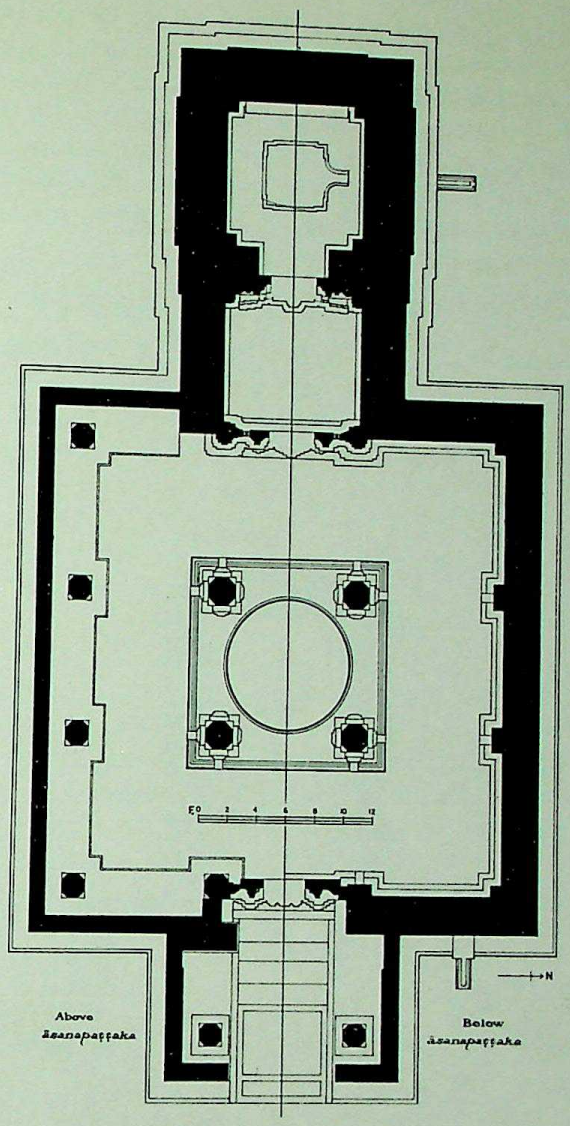

Fig. 276. Pillalamarri. Nāmēśvara temple, plan.

featuring of the mālā-element or central spine as in the true Bhūmija form. The śukanāsa caps the antarāla. The hāra, terminated by Phaṁsa-kūṭas, is carried also along the periphery of the otherwise flat-roofed raṅgamaṇḍapa. The raṅgamaṇḍapa, like the vimāna, has no bhadra and karṇa divisions. It has a mukhacatuṣkī at the east (Fig. 276). Its adhiṣṭhāna follows the pattern of the vimāna and has above it kaṇṭha with flowers set in panels and ūrdhvapadma with a denticulated paṭṭikā (Fig. 275). In the interior, at the four corners of the central square raṅgabhūmikā having also a circular upper stage, the elegantly shaped and carefully finished Citrakhaṇḍa columns of black stone show elaborate and minute carving as well as the typical high polish of the style (Plate 1561). The dancers and the nāyikā figures appear at the shaft's jaṅghā section. The belts between the central cube and the jaṅghā are profusely carved. The cube itself is no longer a single mass, its upper half is stratified, the lower has figural carving. The pillars' laśuna, maṇḍi, vājana, phalaka and the pōtikā-bracket are also

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profusely carved in the Varaṅgal manner (Plates 1562-1563). The columns support lintels with narrative carvings on their inner faces. They in turn support a carved lantern ceiling, but aesthetically of no estimation. A dviśākhā doorframe is applied to the antarāla showing the stambhaśākhā and the ratnaśākhā, the first one flanked by a paneled lattice; one other doorframe is attached to the garbhagṛha entry. The temple is interesting largely for the impressiveness of the interior of its hall though this is thanks solely to the central four columns; those at the periphery are less ornate and their carving is as dull as it is sparse.

Pillalamaṟṟi, Mukkaṇṭēśvara temple (Figs. 277, 278; Plates 1564, 1565)

Now known as Mukkaṇṭēśvara, this triple temple (Fig. 278; Plate 1564) was built by Nāmireḍḍi for enshrining the three liṅgas — Nāmēśvara (named after himself), Kāmēśvara (after his father Kāmireḍḍi) and Kācēśvara (after his mother Kācambā) — in A.D. 1195 or eight years prior to his second foundation, the Nāmēśvara. The temple, as the

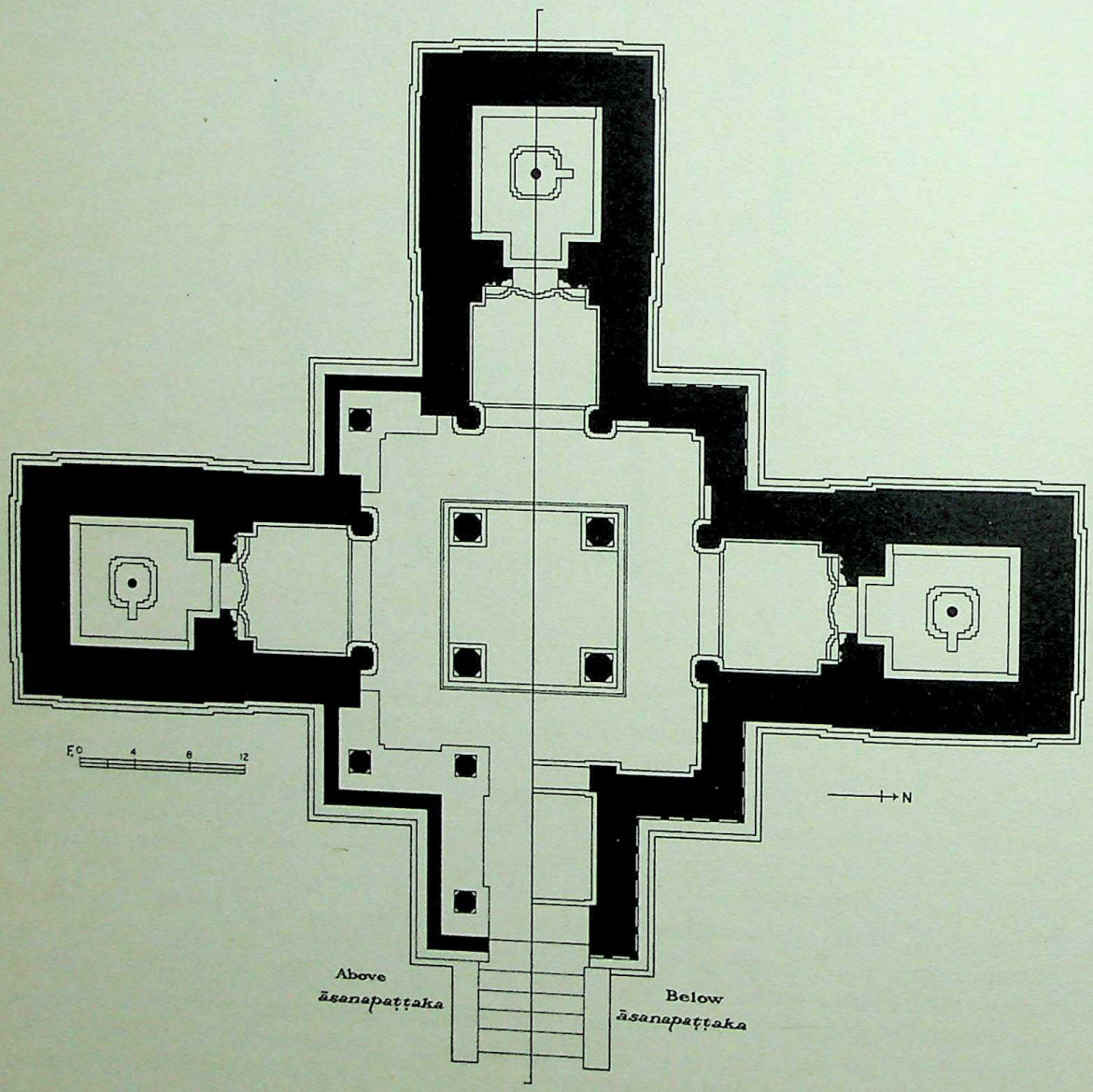

Fig. 278. Pillalamaṟṟi. Mukkaṇṭēśvara temple, plan.

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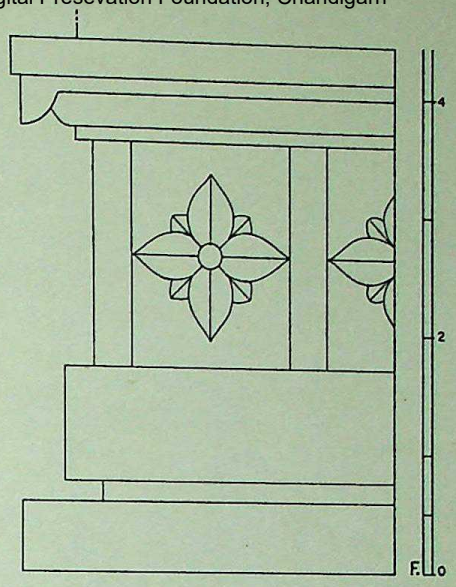

Fig. 277. Pillalamaṟṟi. Mukkaṇṭēśvara temple, maṇḍapa, adhiṣṭhāna.

Teliṅgāṇa triliṅga shrines conventionally do, face east (Fig. 277). The three vimānas are plain cubes with denticulated awning but with no superstructure. The raṅgamaṇḍapa has a simple Mañcabandha adhiṣṭhāna which has a large well-carved puṣparatna motif repeated in the kandhara panels (Fig. 277), and the plain ratnapaṭṭa on the kakṣāsana profiles. The short pillars above and along the āsanapaṭṭa of the mukhamaṇḍapa and elsewhere, though well chiselled, have been left without carving. A simple but effective hastihasta-stairway leads into the hall (Plate 1564).

In the interior (Plate 1565), above the raṅgabhūmikā of the śālā-nave, are four well-shaped and well-cut but poorly carved Citrakhaṇḍa pillars. A Nandi, polished and bedecked with rich jewellery, sits a little west of the raṅgabhūmikā. The pañcaśākhā doorframe of each of the three garbhagṛhas has five shrine-models at the lintel and the customary attendant figures at the bottom of the śākhās. Gajalakṣmī figure, in each case, presides over the doorway. It seems that, when Nāmireḍḍi built this temple, he plausibly had not sufficient funding for engaging skilled craftsmen and for lavish carving.

Pillalamaṟṟi, Ērakēśvara temple (Figs. 279-283; Plates 1566-1569)

The second important and architecturally even more interesting building than the preceding two, especially for the exterior, is the Ērakēśvara built by Eraksāni, wife of the Rēcerla nobleman Beṭireḍḍi in Ś 1130/A.D. 1208 (Plates 1566, 1567). In style it is like the last temple, but is a somewhat superior and more elaborate building. The temple betrays the usual formal constitution, a vimāna with antarāla and the raṅgamaṇḍapa (Fig. 283). The temple, moreover, is placed over a beautifully moulded jagatī-platform, with the customary denticulated mouldings which impart resonance and dignity (Fig. 279; Plates 1566, 1567). The jagatī had three hastihasta-stairways corresponding to the three entrance-porches, one frontal and two lateral, of the raṅgamaṇḍapa. The layout of the vimāna here follows the tri-aṅga formula and has the usual but taller adhiṣṭhāna (Fig. 280). Above its adhiṣṭhāna, the kapilī continues the elevation of the vimāna-wall except for the presence of a wide pilaster (Plate 1568) and a

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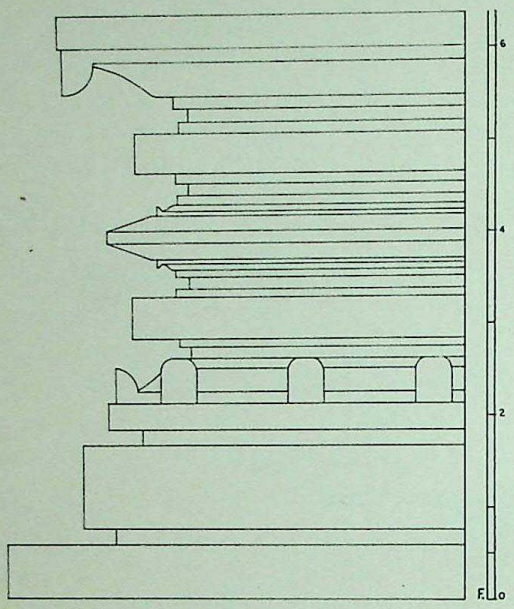

Fig. 279. Pillalamarri. Ērakēśvara temple, jagatī.

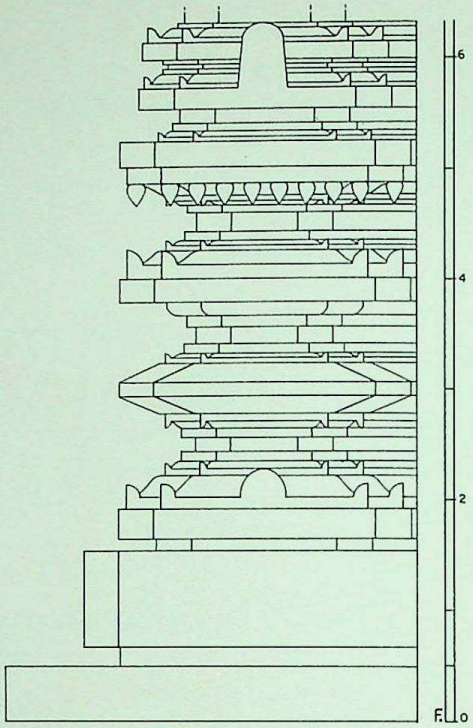

Fig. 280. Pillalamarri. Ērakēśvara temple, vimāna, adhiṣṭhāna.

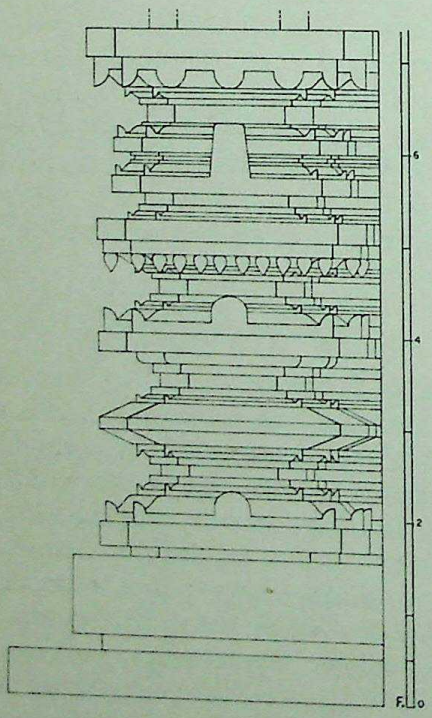

Fig. 281. Pillalamarri. Ērakēśvara temple, kapilī, adhiṣṭhāna.

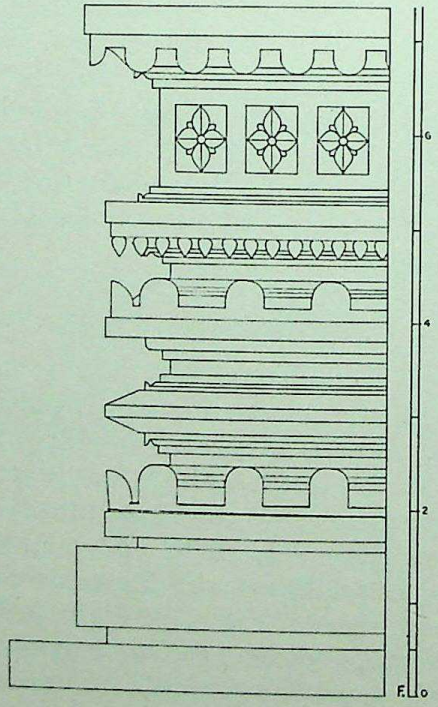

Fig. 282. Pillalamarri. Ērakēśvara temple, raṅgamaṇḍapa, adhiṣṭhāna.

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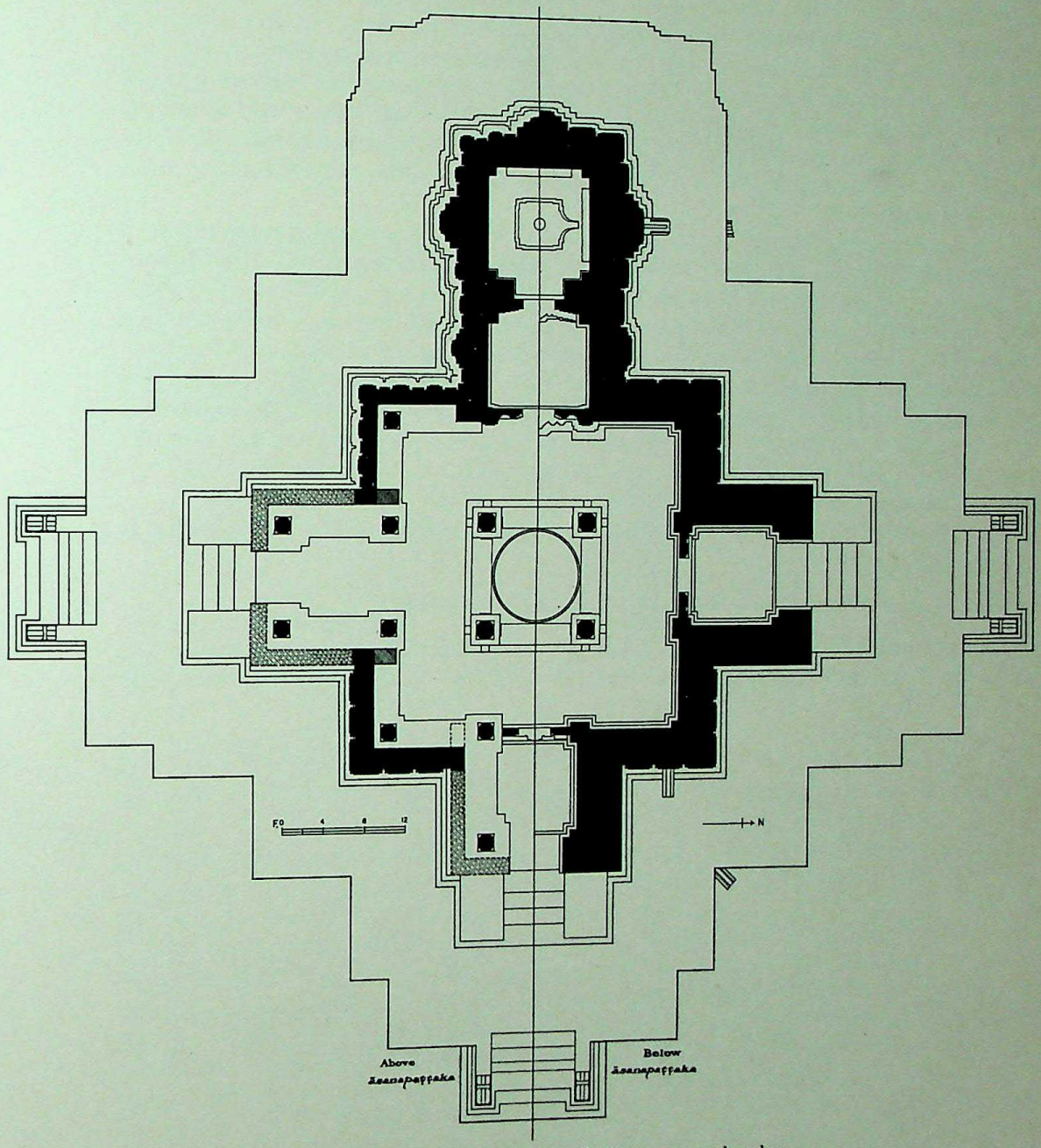

Fig. 283. Pillalamarri. Ērakēśvara temple, plan.

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sort of vēdī moulding above the adhiṣṭhāna (Fig. 281). Vimāna's wall-surfaces are in general after the Hanamkoṇḍa pattern with a difference that there are no symbolic niches at the bhadra-faces, and the salilāntaras are wider, harbouring as they do the sham-niches bearing the prominently rendered and clearly formed Drāviḍa-kūṭas. The kapilī-walls follow the same general conventions. Also there is no surface ornamentation. The masonic work, however, is excellent and compensates for the deficiency of ornament. The underside of the widely projecting awning of the vimāna shows the simulation of intricately carved wooden skeleton-frame as in some Cālukya temples, the convention continuing in the upper Drāviḍadēśa right from its beginning in the times of the Calukyas of Vātāpi (Bādāmi rock-cut shrines and subsequent structural foundations) as well as of the Rāṣṭrakūṭas of Maḷkhēḍ. The superstructure is Bhūmija, largely intact excepting for the crowning members, and of the caturbhauma or four-floored specification.

The raṅgamaṇḍapa, for its upper elevation, has suffered damages, losing as a result much of its interior. As for the exterior elevation, notable are the flowers placed in panels of the maṇḍapa's rājasēna-kaṇṭha, which shine with brilliance (Fig. 282). The upper portions of the three catuṣkīs of the maṇḍapa, however, have perished (Plate 1567). The Citrakhaṇḍa pillars of the hall are shapely and show the typical, intricate, and elegant Teliṅgāṇa carving (Plate 1569) which, however, is somewhat less elaborate than in the Nāmēśvara instance, because the jaṅghā and the cube-member have no ornamentation. The short pillars along the hall's periphery are still less rich than the central four. The walls of the rear corners of the hall is treated as though it is of a gūḍhamaṇḍapa (Fig. 283; Plate 1566).

The Ērakēśvara, on the whole, presents a balanced example of the Bhūmija form in the Teliṅgāṇa mode.

Nāgulapāḍu, Trikūṭa temple (Figs. 284-286; Plates 1570-1578)

This triple and three-liṅged temple (Fig. 286) was built by the noble Kāṭṭareḍḍi in A.D. 1234, the liṅgas were named Nāmēśvara (after his father Nāmireḍḍi), Aytēśvara (after

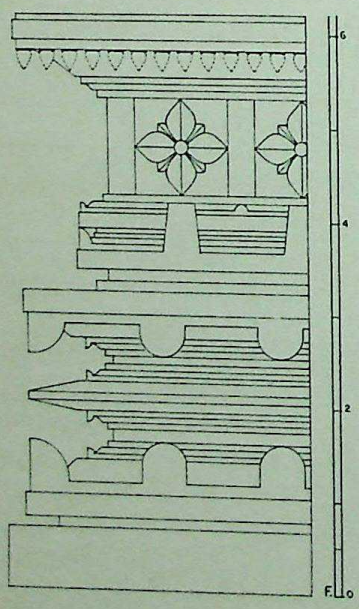

Fig. 284. Nāgulapāḍu. Trikūṭa temple, raṅgamaṇḍapa, adhiṣṭhāna.

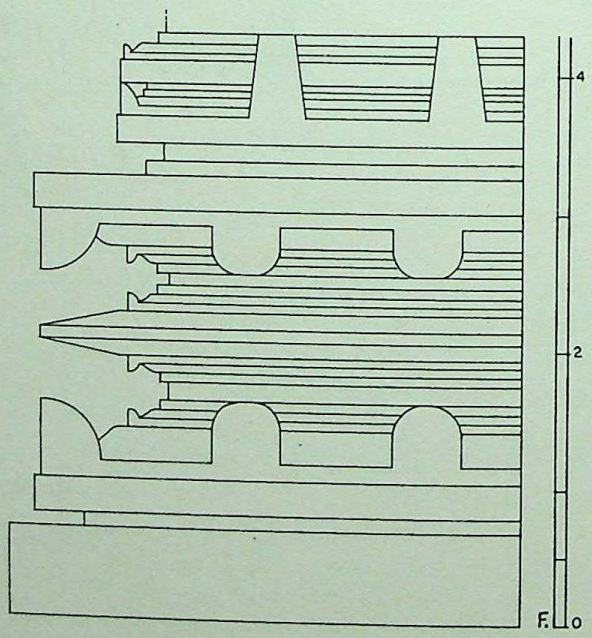

Fig. 285. Nāgulapāḍu. Trikūṭa temple, vimāna, adhiṣṭhāna.

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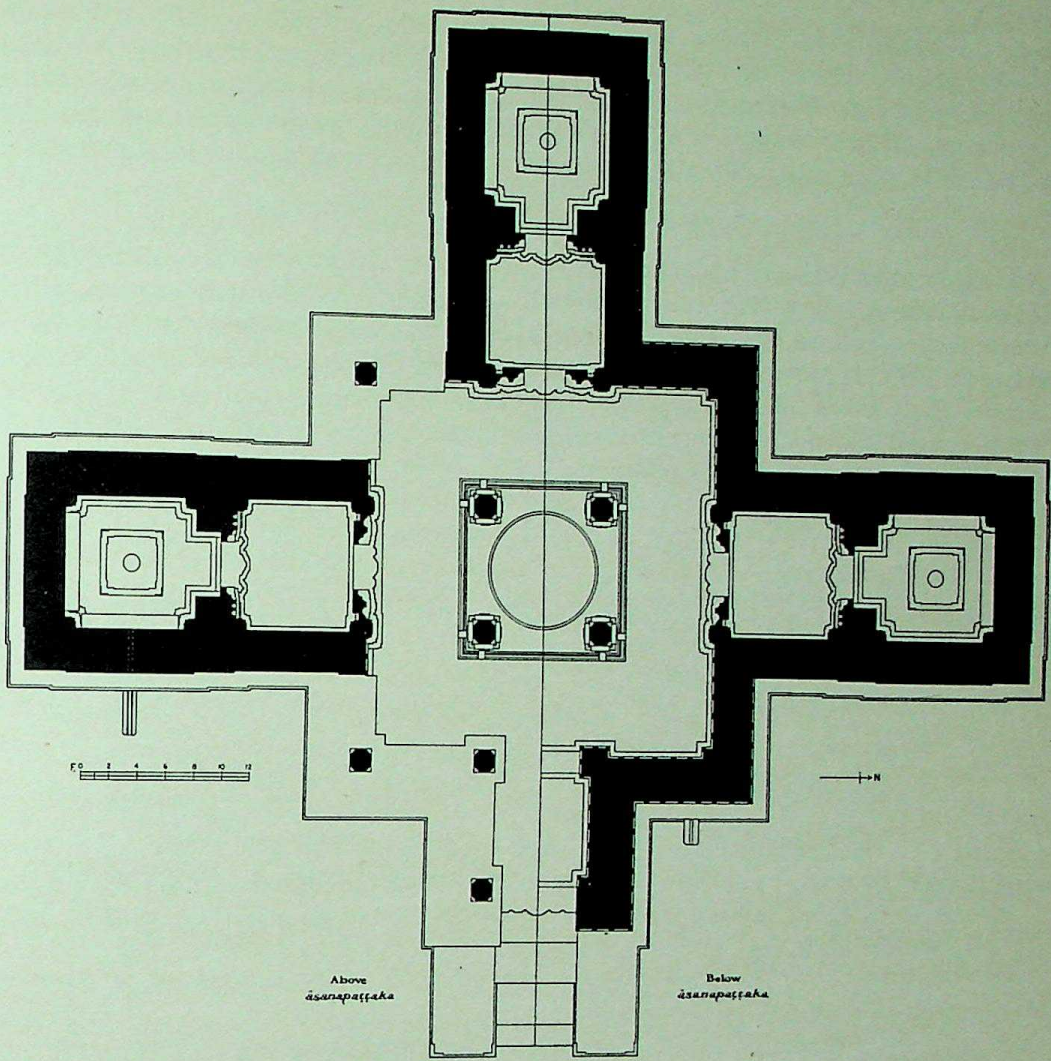

Fig. 286. Nāgulapāḍu. Trikūṭa temple, plan.

his mother Aytāmbikā) and Kāṭēśvara (after himself). The three vimānas have moulded adhiṣṭhāna (Fig. 285), originally meant to have Phāṁsanā or Bhūmija but now having no superstructure, are a "plain Jane" of no architectural interest. (To add to that, the exterior shell of the northern shrine largely has peeled off.) The builder, nonetheless, had concentrated his wealth, and the sculptors their skill, on the beautiful, though in part ruined, raṅgamaṇḍapa where the Citrakhaṇḍa pillars are relatively sumptuously and tastefully carved, indeed in the best Teliṅgāṇa manner of the period (Plates 1571, 1572). It is, however, the lintels which surpass in their carved profiles (Plate 1575) all previous examples including even those at the great Rudrēśvara temple at Pālampēṭ to be shortly noticed. These show minutely portrayed narratives from the *Rāmāyaṇa* (Sapta-śāla-sandhāna episode, Rāvaṇa's court in Laṅkā, battle scenes, etc.; Plates 1573, 1574). The ceilings, too, are elaborately carved, basically in the lantern mode (Plate 1576), dotted with many details in a style that is met with at the great temple in Pālampēṭ.

The raṅgamaṇḍapa's mukhacatuṣkī (Plate 1570) was provided with a doorframe, whose laterals, however, have collapsed (Plate 1570). Its śākhās included ratna as

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āntaraśākhā, next vidyādhara-, stambha-, pierced vyāla- and finally patra-, with reed-blocks between. The lintel with awning below and shrine-roof models above is still in position (Plate 1570). (The antarāla and the garbhagṛha-doorframes are nearly of this type; Plate 1577.) Probably the founder's family figure on the jaṅghā of a wall-pilaster (Plate 1578). (The raṅgamaṇḍapa's moulded adhiṣṭhāna is illustrated in Fig. 284.)

Nāgulapāḍu, Kāmēśvara temple (Figs. 287-290; Plates 1579-1585)

This moderately large temple (Plate 1579) was founded by Kāmireḍḍi in A.D. 1258. It is raised on a tall jagatī (Fig. 287) of generous dimensions, featuring above it the usual component structures of a single shrine (Fig. 290). The raṅgamaṇḍapa, for its fore part above the floor, is perished; and the superstructure of the vimāna is not extant. For the vimāna (Plate 1580), a highly broken up orthogonal plan with strongly marked buttresses has been adopted. Among the elevational features, the pīṭha-like adhiṣṭhāna

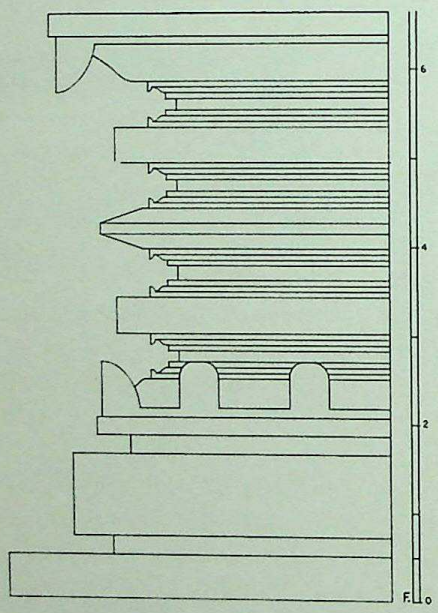

Fig. 287. Nāgulapāḍu. Kāmēśvara temple, jagatī.

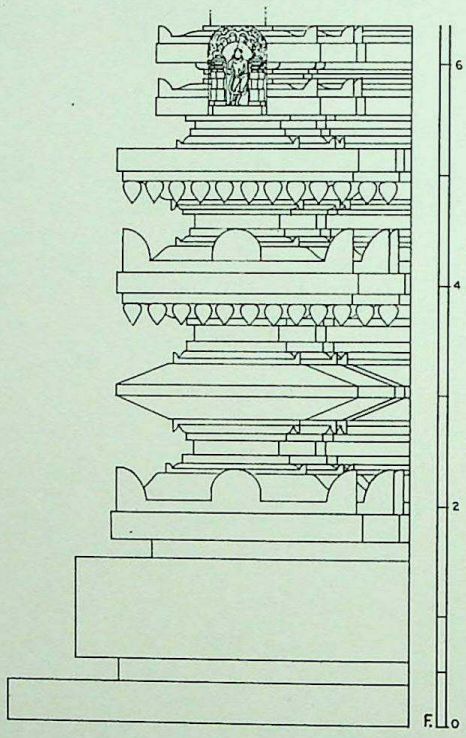

Fig. 288. Nāgulapāḍu. Kāmēśvara temple, vimāna, adhiṣṭhāna.

(Fig. 288) supports a striated mañcikā-vēdī which has on its front the figure-panels showing apsarases canopied by miniature tōraṇas (Plate 1580); this feature is not encountered elsewhere in the Teliṅgāṇa buildings of this period. (It is met with, again in a single instance, in Hoysaḷanāḍu, in the great temple of Bēlūr, but in the context of the raṅgamaṇḍapa and above the adhiṣṭhāna; Plate 841.) The vimāna-wall, as usual, is broken up into pillar-like parts, the strongly bayed and buttressed configuration of its basic plan has cast them into deeper relief which results in a more effective rhythm of gradations. The walls, moreover, possess a rich sculptural ornament, mainly using the nāyikā figures, aside from the hieratic icons, at the lower section of the wall-pilasters as well as within the niches in the recesses between the projecting aṅga-divisions (Plate 1580). In the recessed parts, the miniature niches having a large Drāviḍa-kūṭa on

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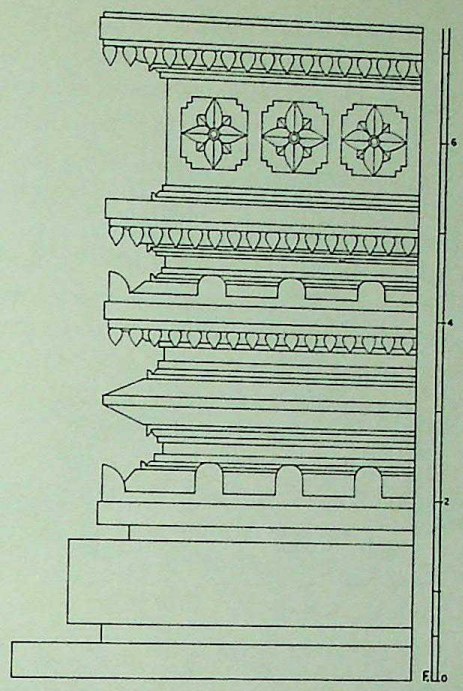

Fig. 289. Nāgulapāḍu. Kāmēśvara temple, raṅgamaṇḍapa, adhiṣṭhāna.

the top are employed. The prastara section is tall and is composed by replicated ūrdhvapadma and some other courses that are germane to a varaṇḍikā-entablature (Plate 1580). The highly projecting awning has an underframe, by far the most intricately cut and carved of all Teliṅgāṇa examples. (A similar awning is applied above the antarāla-doorway; Plate 1584.) The vimāna, as a whole, shows careful and neat chiselling.

The rear walling of the raṅgamaṇḍapa is treated like the vimāna or the gūḍhamaṇḍapa wall, showing even more powerfully as well as prominently carved kūṭastambhas (Plate 1581). The forepart of the raṅgamaṇḍapa has a rājasēnaka with the usual stylized flowers in panels formed by plain and unmoulded galapādas (Fig. 289; Plate 1579) and the upper padma-paṭṭikā.

Since the peripheral and central elements have largely disappeared, only a few of its pillars — the rear pair of columns of the śālā-nave above the raṅgabhūmikā and thus near the antarāla — are preserved (Plate 1582). These show the ornamental enrichment which is less profuse than at Pālampēṭ and Pillalamarri (Nāmēśvara); also in height they are somewhat shorter. The square raṅgabhūmikā is topped, unusually, by a slightly raised 16-sided stage, in turn supporting the customary round stage (Fig. 290).

The door to the antarāla is of the pañcaśākhā variety where the vyālaśākhā is shown as, or rather replaced by, a perforated lattice made up of vyāla figures (Plate 1583). The other śākhās are antara (as ratnaśākhā), followed by a ribbed quarter curved block (reed-block); next the stambhaśākhā, vallī-śākhā, vyāla-jāla, and finally the bāhyaśākhā which has lotus petals in series as decoration. An awning simulating the deeply cut wooden framing occurs above (Plate 1584), followed by a lintel showing Latina-kūṭas and a sur-lintel bearing divinity figures.

The pañcaśākhā garbhagṛha-doorframe consists of maṇibandha followed by a reed-block, next the peopled scroll as rinceau, and then stambha, vyāla (?), reed-block,

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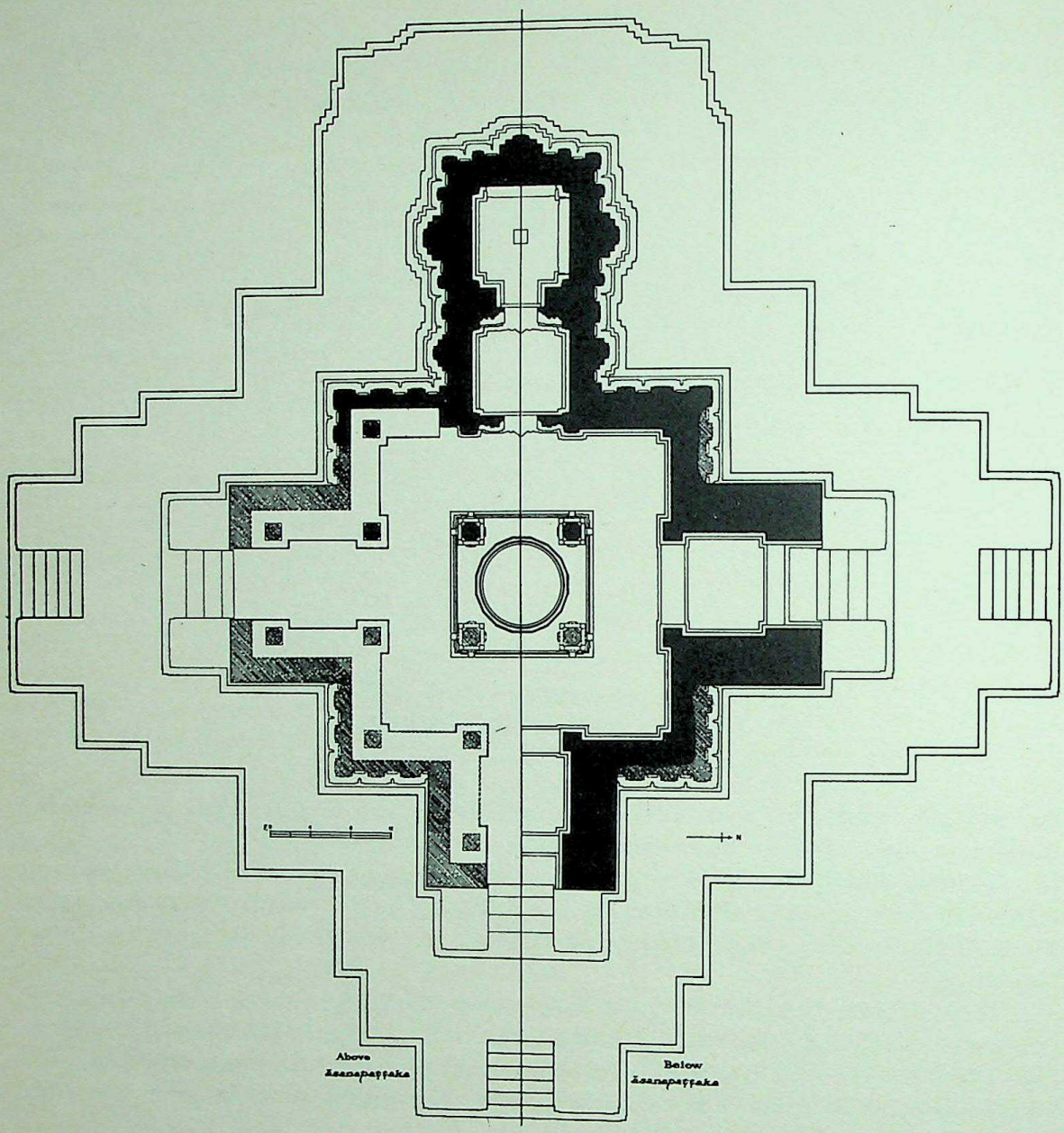

Fig. 290. Nāgulapāḍu. Kāmēśvara temple, plan.

and vallī. (The reed-block occurring in these instances is an unusual feature. It is also met with at a few other buildings of this period. By what designation was it called in the texts is not known. As a feature it is known in rare instances outside Teliṅgāṇa territory in a few Karṇaṭan temples as at Nāgai, Iṭṭagi, etc. of *c.* 1050-1060.) Inside the garbhagṛha, an image, perhaps some form of Tripurāntaka (?), carrying sword, shield, the ḍamaru-drum and trident comes to the view (Plate 1585).

Pālampēṭ, Rāmappā temple complex

The village of Pālampēṭ has been called "Ātukūru" in Rudra Sēnānī's inscription of Ś.1135/A.D. 1213. A large artificial lake, about 7 square miles in area, and some temples were built by the Daṇḍanāyaka Rudra Sēnāpati, of which the largest is the so-called "Rāmappā" temple complex. This foundation was established in 1213 and the main

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temple originally was called Rudrēśvara after the founder's name. It is the best preserved just as the most perfect building of the Teliṅgāṇa style in its maturity just as it vies with the royal foundation at Hanamkoṇḍa. The temple complex is located within a massive prākāra-rampart, some 9 ft. high and 6.5 ft. broad, now partly ruined. There are two small entrances, one at the east, the other at the west. The eastern gate still retains its door-guardians, though its superstructure is collapsed. Inside the wall, the compound measures as much as 272 ft. x 259 ft. Within it are located the main or the great temple of Rudrēśvara, the temple of Gaurīśa to its northwest, and a Nandi-pavilion fronting the main temple; a śāsana-maṇḍapikā (to the northeast of the main temple) sheltering the stele which, on its four faces, bears the foundation inscription of 1213 in Sanskrit; a large āsthāna-maṇḍapa toward the south of the main temple, and a simple structure to its southwest which originally may have been used as a vestry or a kitchen-store.

Pālampēṭ, Rāmappā temple complex, Rudrēśvara temple (Figs. 291-296; Plates 1586-1623)

The temple of Rudrēśvara (Plates 1586, 1587), spectacular as much for its dimensions as for the excellence of its masonry and decorative carving, is one of the two largest extant building of the Kākatīya period. The temple stands on a moulded jagatī-platform (Fig. 291) some 6 ft. 4 ins. high, 139 ft. long up to the stairway, and 125 ft. broad, leaving at its top-floor a sufficiently wide and open perambulation passage around the vimāna and its hall (Fig. 295). The vimāna is 39 ft. 3 ins. wide, the hall is 95 ft. across its bhadras and the total length of the whole building is 114 ft. 9 ins. This temple and other structures around it employ a thin-grained pale pink stone of considerable tenacity and hardness which have allowed its mouldings and carvings to retain their crispness as well as freshness.

The adhiṣṭhāna of the vimāna, with its customary mouldings (Fig. 292), is about 5 ft. high; it shows the gajapaṭṭī above the kapōtapālī and below the mañcikā. (In the gajapaṭṭī, unusually, there are end-makaras and centrally placed divinity figures as well; Plates 1591, 1592.) The lightly differentiated tri-aṅga layout of the vimāna is

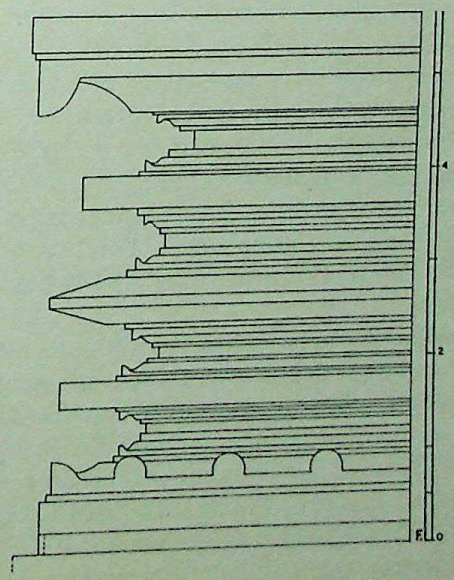

Fig. 291. Pālampēṭ. Rāmappā temple, jagatī.

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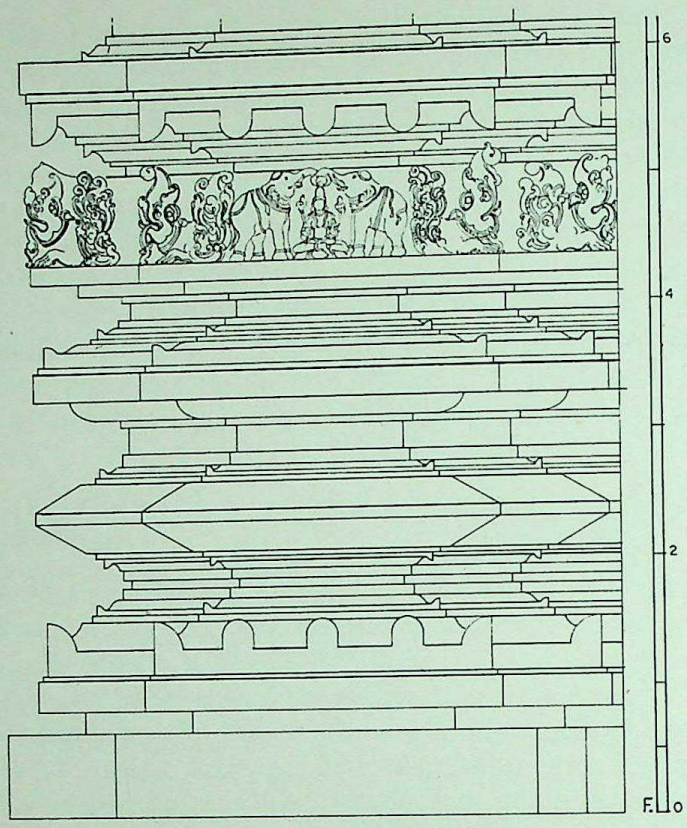

Fig. 292. Pālampēṭ. Rāmappā temple, vimāna, adhiṣṭhāna.

effectively exploited in the treatment of the wall. The slender pilasters, closely set, canton the wall divisions (Plate 1587). They contain tall and shallow sham-niches, as at Gaṅgāpur as well as at Shrine 3 in the Panagal complex. These niches have, as their crowning, shrine models: Whether Phāṁsanā or of the Drāviḍa variety, they essentially are architectonic in character and integrate with the wall to produce pleasing visual effects. The manipulation of the wall is noticeably effective, even more so than at Gaṅgāpur, though not refined to that considerable degree. The perfect integration with it of the handsome, well-proportioned, three-floored blind bhadrāvalōkana at each of the three sides (Plates 1588-1590) is one other factor that potentially contributes toward its imposing appearance. Their adhiṣṭhānas differ in details from the vimāna's adhiṣṭhāna, and are richer in ornamentation (Fig. 293; Plates 1593, 1594) which derives from, but is more developed than, those at Shrine 3 at the Paccala Sōmēśvara complex at Panagal (Fig. 231; Plates 1372-1374). The presence of the tritala Vēsara superstructure, in brick but original, perfectly articulated and virtually intact, adds much to the building's dignity.

At the exterior, the raṅgamaṇḍapa above its adhiṣṭhāna (Fig. 294; Plate 1595) is provided with the usual member, the kakṣāsana coming above the gajapaṭṭī and the rājasēna (Plates 1595-1597); it shows three layers of decoration, the lower having figures of dancing apsarases, and, curiously, includes at a couple of places a nude Jina figure (Plates 1595, 1597, 1598), all in tall panels; the middle register is decorated with stylized campaka (*Michelia campaka*) flowers or water-lilies (Plate 1598) while the uppermost shows a convolving runner in very low relief.

The interior of the raṅgamaṇḍapa (Plate 1602) possesses the Citrakhaṇḍa columns throughout; the peripheral pillars above the āsanapaṭṭaka carry vyāla-consoles (Plate

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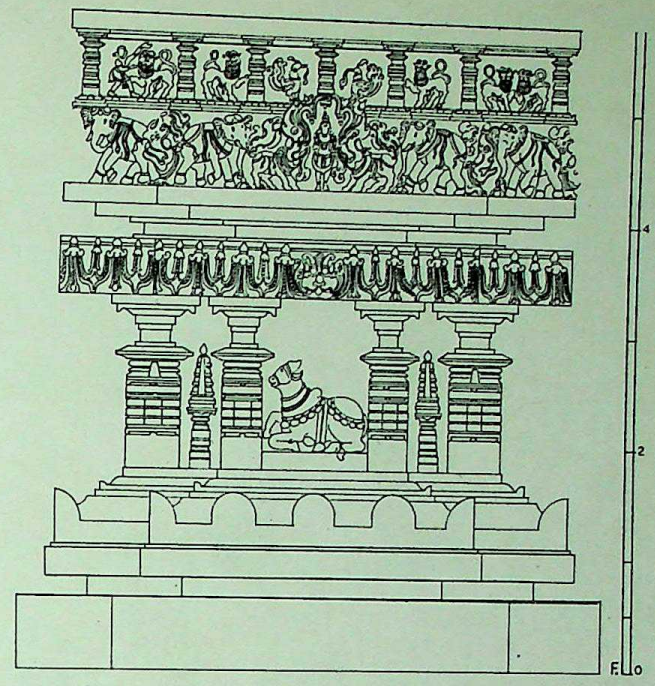

Fig. 293. Pālampēṭ. Rāmappā temple, bhadrāvalōkana, adhiṣṭhāna.

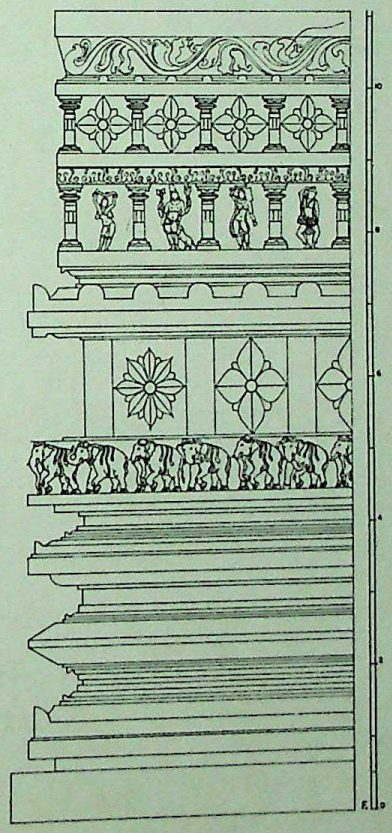

Fig. 294. Pālampēṭ. Rāmappā temple, maṇḍapa, adhiṣṭhāna.

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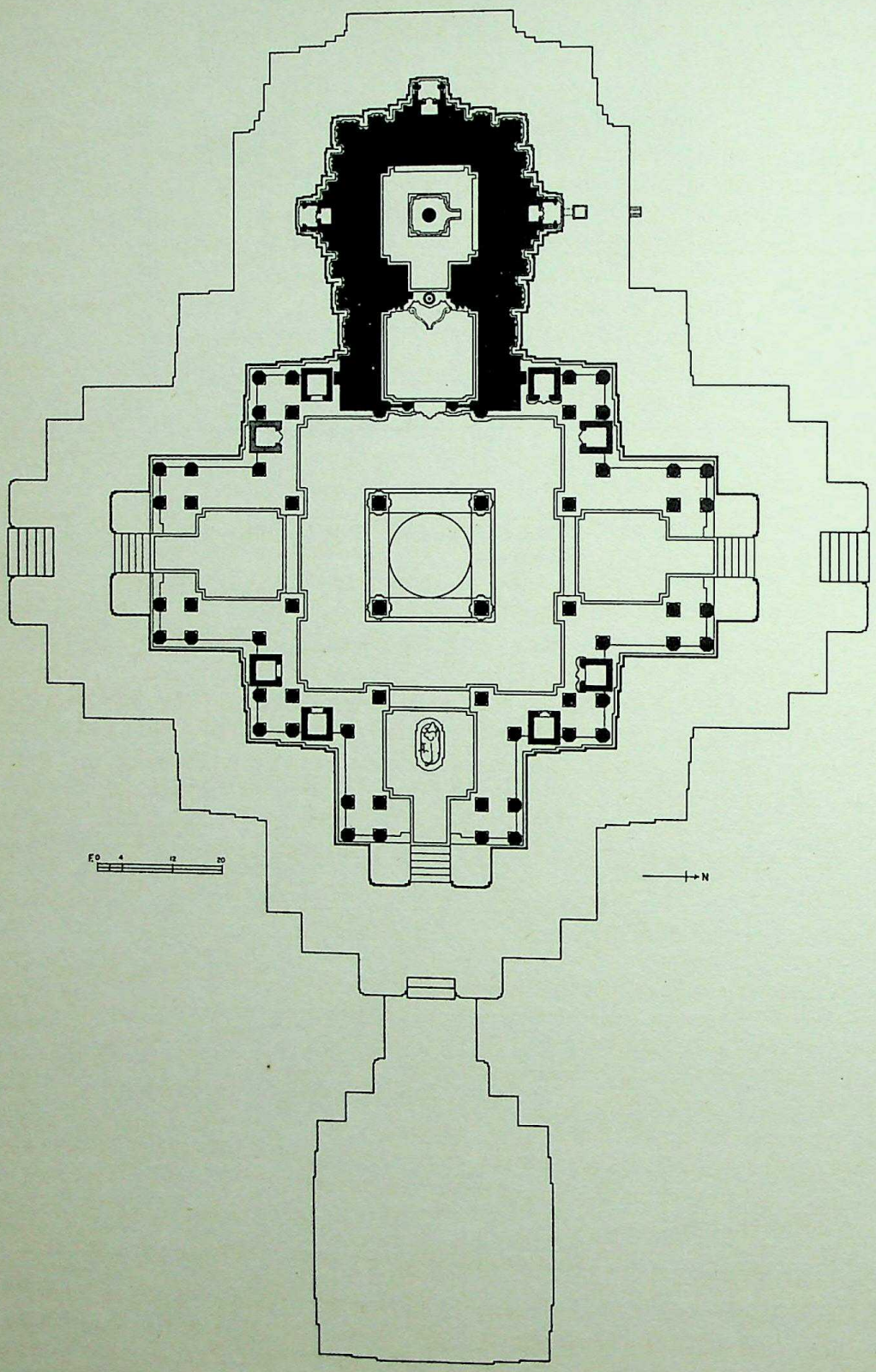

Fig. 295. Pālampēṭ. Rāmappā temple, plan.

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1599), each supported on an elephant-corbel. (Some of them also support nāyikā figures.) The underside of the awning is well carved (Plate 1600). A gorgeously decorated Nandi sits inside the fore part of the hall (Plate 1601). The internal square space of the hall is some 41 ft. across. Placed on the central square and ample raṅgabhūmikā of some 18 ft. x 18 ft. with a round stage over it are the central four columns of hornblende, impressively 15 ft., indeed the tallest Teliṅgāṇa instances: they are the most elaborately carved, particularly for their shaft (Plate 1603). In their overall shape, however, they are not as graceful as in Hanamkoṇḍa or in the Pillalamarṟi or Varaṅgal instances. [This is largely due to the absence of the curvilinear laśuna-shoulder (with its flaming nāsī) above the central cubical part.] They of course, and otherwise, are highly polished and their carving in its minute detailing is acceptably elegant (Plates 1604-1606). The lintels of the four ornate śālā pillars are also profusely carved, both on the profiles (puranic scenes, etc.; Plate 1609) and at the soffits (Plate 1604). The ceilings of the partly Utṣipta type are employed, several being also in lantern mode (Plates 1610, 1611). In them, the outermost divisions are triangular in form recalling the western Indian (Maru-Gurjara) triangular vikaraṇa-vitānas with the inset central circular layout. The surfaces of the triangular blocks, unlike north Karṇāṭan parallels, are in most cases filled with large half flowers with pointed petals, stylized but nonetheless lively (Plates 1610, 1611.) The central part is occupied either by a circular kōla course, a deity, or some other motif.

A wide stone bench with sparkling panelled flowers in the kandhara (Plate 1607) runs along the interior contour of the hall. It supports plain miniature shrines (Fig. 295; Plate 1608) which contained images of deities now mostly mutilated. (These shrines are provided with miniature doorframes; Plate 1608.)

Commensurately with the size of the vimāṇa, the antarāla-antechamber is also large, measuring some 15 ft. 8 ins. x 14 ft. 10 ins. Its dviśākhā doorway consists of the stambha and the ratnaśākhā. A wide, but not particularly attractive, lattice showing three vertical chains of figure-bearing circles occurs on either flank of the śākhās. The architrave above shows a central figure of Naṭēśa. In the group of figures appearing as attendants at the plain pedyā of the door to the antarāla, Gaṅgā and Yamunā are also seemingly included, reverting thus to the older convention. The figures are all polished, and, strangely, even at this late age, betray serenity which permeates their entire bodies (Plate 1612).

Nandi-maṇḍapa

A little distance opposite the raṅgamaṇḍapa of the main shrine stands the Nandi-pavilion, generously proportioned and liberally decorated (Plate 1630). When complete it would have been one of the few most impressive such structures in all southern India. Over a substantially large jagatī stands the pavilion proper with an adhiṣṭhāna emulating that of the main shrine including the gajapaṭṭī. The kakṣāsana's two of the three layers are carved, dancing and instrument playing ladies in lower panels and lozenge shaped flowers occur in the band above. The dwarf Citrakhaṇḍa pillars at the four corners, now without the capitals and lintels, have brackets which once supported the nāyikā figures.

Pālampēṭ, Rāmappā temple complex, Gaurīśa temple (Plates 1614-1616)

The temple of "Gaurīśa" mentioned in the foundation inscription of Rudrēśvara may be identified with the building situated to the northeast of the Rudrēśvara temple (Plate 1614). It is an east-facing single building with a raṅgamaṇḍapa (but without a mukhacatuṣkī-porch) and stands on a liṅga-pīṭhikā type of jagatī. At the stairway there

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originally was a pair of she-elephants.

The tri-aṅga vimāna has the Kapōtabandha adhiṣṭhāna with the usual denticulated cyma mouldings. The moulded wall-pilasters are without carving. The subhadra-face, which is flanked by a pair of upabhadras, displays a niche with a tall Phaṁsa-kūṭa with tiers of the older type. The intended śikhara in brick was Bhūmija as the surviving two courses indicate (Plate 1615). The vimāna's look is one of dryness generated by its stern, unadorned, pilaster-formed buttresses.

The raṅgamaṇḍapa's adhiṣṭhāna includes kandhara with large rosettes and above it is the kakṣāsana showing in its lower register the customary flowers in panels, the upper zone left blank. Inside the hall, the peripheral bench, at the front flanks, supported a pair of small shrines, each placed opposing the other. The four central Citrakhaṇḍa columns have carved belts between the plain jaṅghā and the cube (Plate 1615). The dviśākhā antarāla-doorway unusually has vyālaśākhā (in lieu of the ratna-śākhā) as the antaraśākhā and next is the well-formed stambhaśākhā, followed by a reed-block and a fine lattice (Plate 1616). The bodies of the pēdyā-ladies are elongated as at the main or Rudrēśvara temple and are after the fashion of the *nāyikā* figures of the time. The garbhagṛha-doorway is in the usual form.

Śāsana-maṇḍapikā

This small, simple, and elegant pavilion (Plate 1617) with an adhiṣṭhāna of the Mañcabandha type and roof supported by four unadorned Citrakhaṇḍa pillars shelters the famous inscription-stele of A.D. 1213 of Rudra-sēnāpati.

Pālampēṭ, Rāmappā temple complex, āsthāna-maṇḍapa (Fig. 296; Plates 1618-1623)

The āsthāna-maṇḍapa at the south (Fig. 296; Plate 1618) was somewhat after the pattern of the great detached hall of the Veyistambhālaguḍi in Hanamkoṇḍa but smaller, about 56 ft. across (without the adhiṣṭhāna and the jagatī) and not so well preserved at its northern front. It cuts across the prākāra-wall (Plate 1621) and thus was also meant to be a dvāramaṇḍapa at that point for the entry from south. It has a pair of she-elephants at the northern entry-stairways (Plates 1618, 1619). Its inner gūḍhamaṇḍapa-like core, met with also at Hanamkoṇḍa, is more or less intact, having as it does two entrances, one at the north and the other at the south and there are semi-open bhadra-projections at the east and the west. The pañcaśākhā doorframe at the north entrance (Plate 1620) is fairly wide with vallī as khalva-śākhā, next vyāla-, stambha-, vallī- and a broad ratnaśākhā with intervening reed-blocks which are seen at many other temples in Teliṅgāṇa in this age. The pēdyā figures have the usual Śaivaite dvārapālas and the female figures. The full columns inside (Plate 1622) and those dwarf columns at the mukhamaṇḍapa-like projections were Citrakhaṇḍa, with little decoration. The sahasradala-vitāna or Padmaśilā with thousand-petalled lotus (Plate 1623) above the raṅgabhūmikā is exceedingly lively.

Pālampēṭ, Trikūṭa temple 1 (Figs. 297-300; Plates 1624-1632)

This east-facing triliṅga temple is located to the southwest of the Rāmappā group. The temple's three vimānas are, as often is the case with the triple shrines in Teliṅgāṇa, plain dolmenoid. What is notable here is the noble raṅgamaṇḍapa (Plate 1624), impressive for its imaginative and inventive exterior and interior decoration and interesting for some special features inside the hall.

The adhiṣṭhāna of the three vimānas as well as of the hall is short, somewhat atypical for its mouldings and their disposition, and is of the same type for them all (Fig. 300). The hall wall, however, has a further set of mouldings above the floor level

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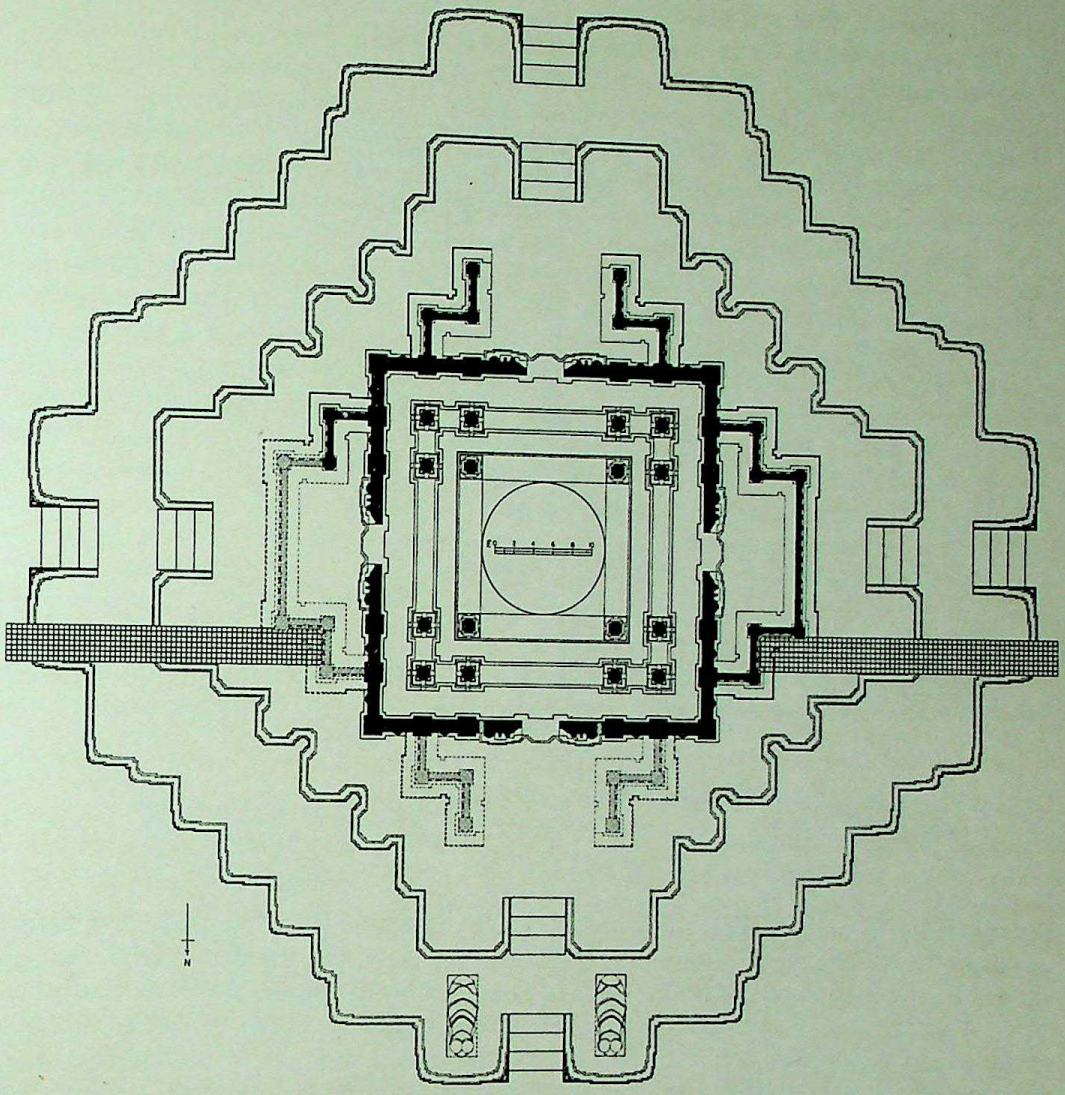

Fig. 296. Pālampēṭ. Rāmappā temple, āsthāna-maṇḍapa, plan.

which distinguish it from the usual elevational appearance of the exterior. At the fronton of the hall, it starts from a deep but short kaṇṭha with paneled flowers followed by a prominently projecting denticulated kapōtapālī. This is capped by a band carrying a series of tilaka-like niches (Fig. 297; Plate 1625), a feature one notices in western Indian temple-raṅgamaṇḍapas but is seldom met with in Karnataka. The kakṣāsana above this is even closer to the western Indian analogue in not only being slanting but in its proportionality as well as in showing on its profile a decorative scheme between the triple daṇḍikās the figural tableaux exhibiting amorous groups, etc. The tableaux are defined above as well as below by a thin paṭṭikā displaying a band of an elegantly cut lozenges in series (Fig. 297; Plate 1625).

The kakṣāsana seemingly is a thick block, for it supports short decorative pillarettes, the lattice of the Hastinētra specification spanning between; a transom a little above the middle, divides it into two sections (Plate 1625). What is more, the east front of the hall and the two rear corners, among themselves, show marked variation in the

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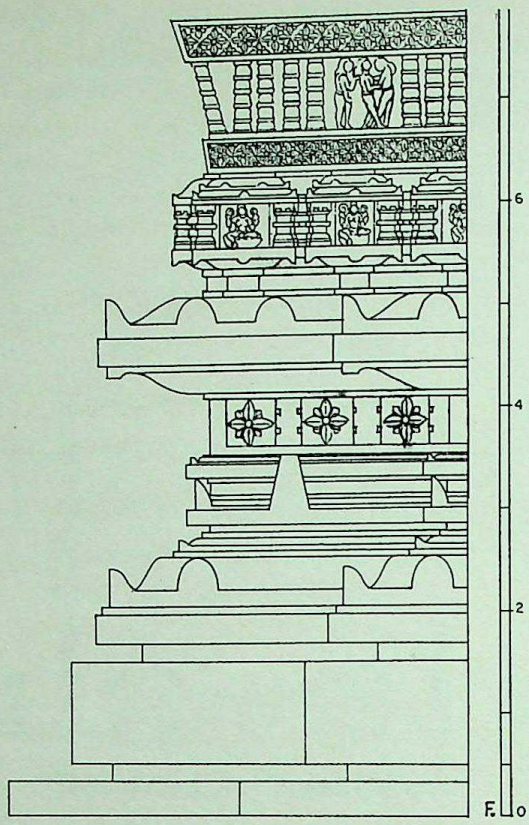

Fig. 297. Pālampēṭ. Trikūṭa temple 1, maṇḍapa, adhiṣṭhāna, east or front.

details of the āsanapaṭṭa and the kakṣāsana. On the rear side, for instance, the āsanapaṭṭa-profile shows miniature niches with tall Phaṁsa-kūṭas, the details of the kakṣāsana showing puṣpapaṭṭī or floral band, the lion figures in panels and haṁsapaṭṭī (Fig. 298). Another instance there shows the Mañcabandha elements in the adhiṣṭhāna replaced by a Karṇāṭa-Drāviḍa vēdikā showing niches topped by Drāviḍa śikhara, alternated by kūṭastambha with Phaṁsa-kūṭas; the kakṣāsana details are like the last but with larger lion figures in the central zone (Fig. 299).

The entrance-porch of the hall has a pair of Citrakhaṇḍa columns with sparse carving; it is without the usual kapōtapālī, vēdī-kaṇṭha, and the kakṣāsana mouldings and contrast beautifully with the grilled façade of the raṅgamaṇḍapa. A doorframe applied here pretends to affirm the conversion of the raṅga into gūḍha type of hall by the insertion of screens between the parapet-pillars. It is dviśākhā, having ratna and daṇḍaśākhās. The tall and slim Śaivaite dvārapālas stand at the pēdyā under the canopy of conventionalized tree-tops; an awning tops above the doorframe. The main exterior eave of the hall projects considerably and the wooden-frame simulacrum of its underside is unequalled for its beauty and complexity in medieval Upper Drāviḍadēśa (Plate 1626).

The interior has the customary peripheral bench and, as at Gabbūr and some Hoysaḷa places, the abbreviated pillars which it supports stand clear of the kakṣāsana-lattice walling. One more point, and of greater significance, is the presence here of a projecting as well as ornamented sur-lintel above the usual plain lintel all around the hall's inner circuit (Plate 1628). The ornamented bands there consists of a haṁsamālā (its soffit showing lozenges in series) followed by a kōla-like course and finally a thin

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paṭṭikā-border showing lozenges in series exactly as seen at the kakṣāsaṇas of the hall-front. From this point onward starts a pent-roof to meet the ceiling of the central square area, recalling a feature earlier encountered at the Bhīmēśvara (Baddegēśvara) temple at Vēmulavāḍa (Plate 1291). The central four Citrakhaṇḍa pillars on the low śālā platform have only the second belt (above the jaṅghā) carved and the cubical part carries the decoration of birds like haṁsas and cakravākas and floral carving either in relief or as stencilled decoration. These pillars are rather short; hence a tall and heavy double architrave-bearing belts of lozenges in panels with a sur-entablature above had to be designed (Plate 1629). The ceiling above the śālā-nave is square Nābhicchanda for meeting the sloping internal aisle roof (Plate 1630), a rare type in Teliṅgāṇa. The inner profiles of the nave-lintels bear paneled divinity figures. (The entrance-porch's ceiling is also square Nābhicchanda; Plate 1627.) The antarālas of the three shrines are without the doorframes or lateral gratings. Here, two ornamented ceilings, one above the northern antarāla (circular Nābhicchanda; Plate 1632) and the other above the western antarāla (octagonal Nābhicchanda; Plate 1631), are still in position. That above the southern antarāla seemingly had collapsed in the past. The triśākhā garbhagṛha-doorframes have ratna-, stambha-, and patraśākha with usual figures at the bottoms. Judging from the quality of workmanship of the façade and the interior, it is likely that this plausibly was the triliṅga temple founded by Rudra Sēnāni as mentioned in his inscription of A.D. 1213. The guild who worked here followed a different idiom of the general Teliṅgāṇa tradition compared to that which had been followed at the Rāmappā temple. It harkens back to past in its nave elevation, and in eliminating

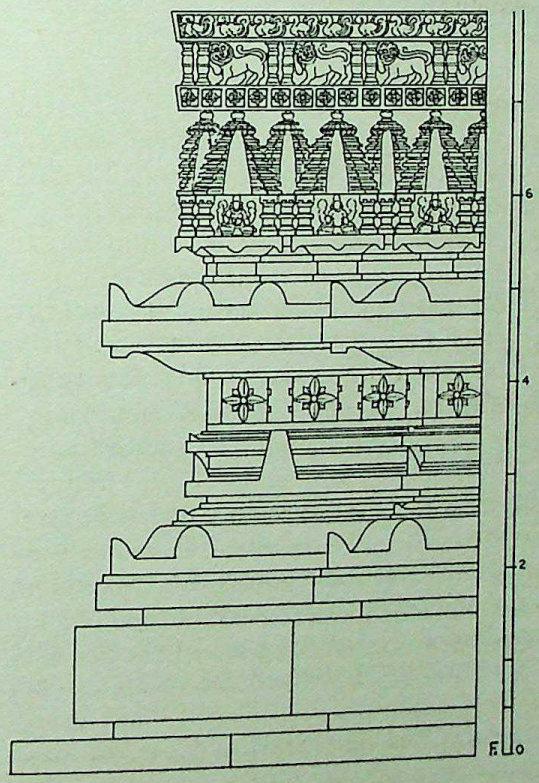

Fig. 298. Pālampēṭ. Trikūṭa temple 1, maṇḍapa, adhiṣṭhāna, west or rear (first type).

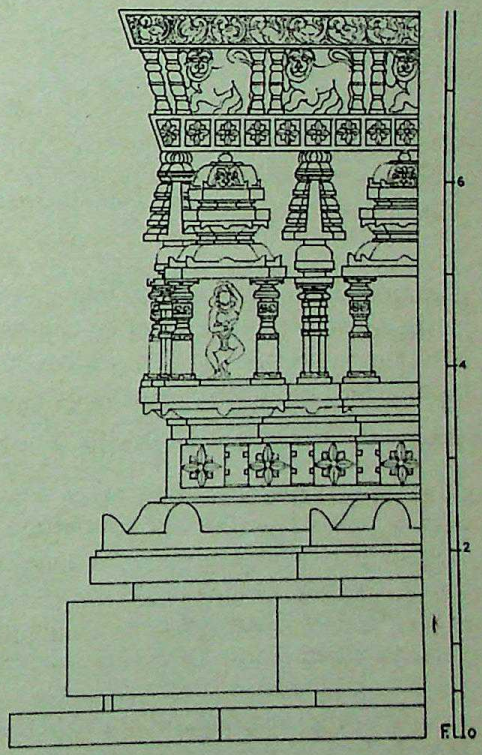

Fig. 299. Pālampēṭ. Trikūṭa temple 1, maṇḍapa, adhiṣṭhāna, west or rear (second type).

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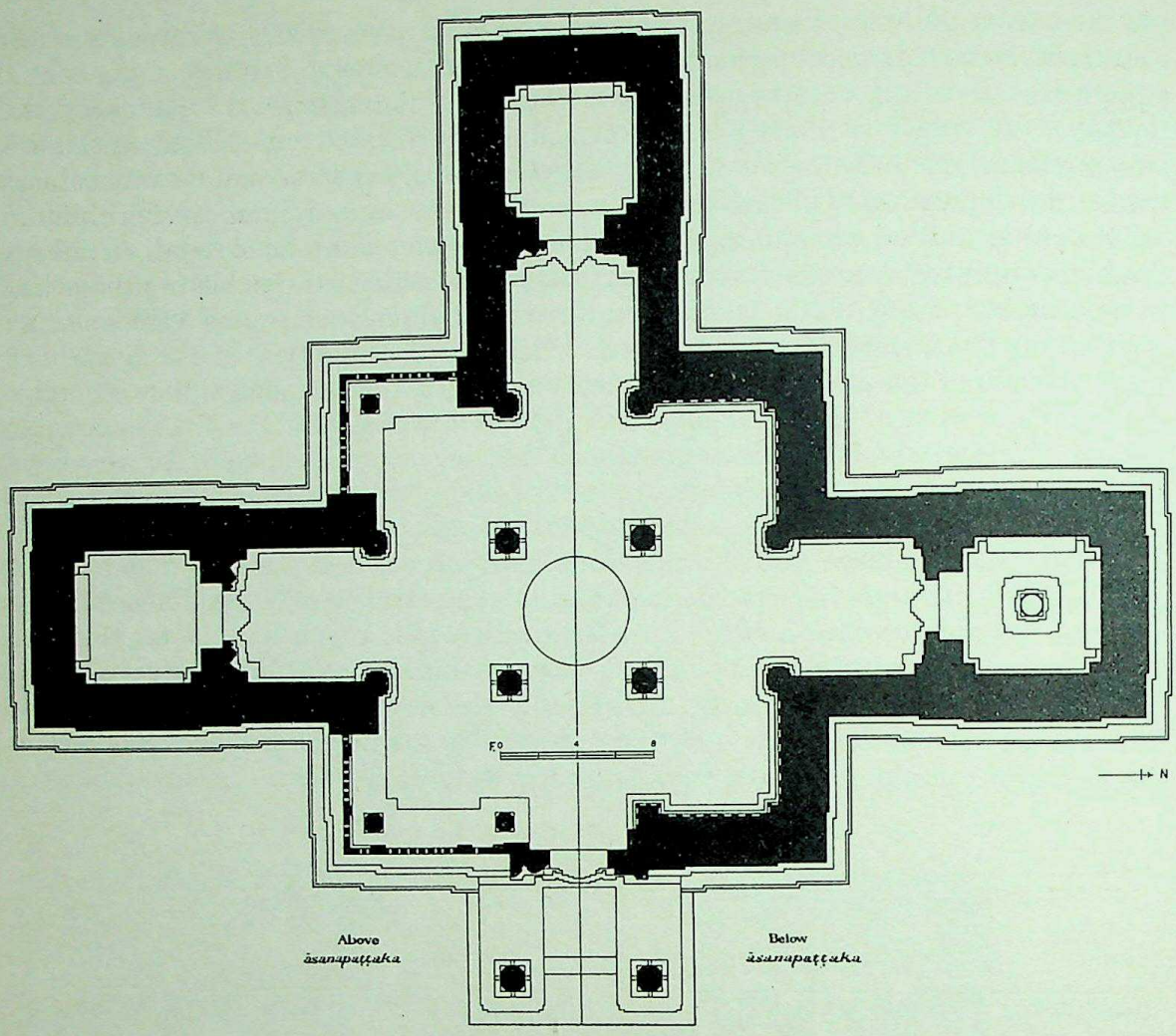

Fig. 300. Pālampēṭ. Trikūṭa temple 1, plan.

the antarāla-doorframe with lateral screens. The subtleties of its hall façade and the imaginative formulations of its ceilings hint at the craftsmanship as much sensitive and above average, as is unprecedented in medieval Teliṅgāṇa. Possibly, this triple temple was built earlier, say late in the 12th century.

Pālampēṭ, bund, Ruined temple (Plates 1633-1635)

The square sepulchre like vimāna (Plate 1633) with its large raṅgamaṇḍapa faces west and is located on the left side of the lake bund. The fully moulded Kapōtabandha adhiṣṭhāna (with double jagatī courses, denticulated mouldings and the gajapaṭṭī as the top course) of the temple goes well with the hall (Plate 1634) but looks out of tune with the stark plain vimāna. The temple once stood over a sort of jagatī-platform, now totally ruined. Some steps of its eastern stairway and the dislodged hastinī-figures are its only evidence.

The raṅgamaṇḍapa (Plate 1634) has three entrances. The interior is like any other temple hall of this period in this area with all its principal formal elements (Plate 1635). The central four Citrakhaṇḍa pillars over the bi-layered raṅgabhūmikā carry figures on the jaṅghā and on the central cube's faces. The dviśākhā doorframe at the antarāla has the usual stambha and ratnaśākhā with the screens spanning the space up

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to the wall- pilasters. The figures at the pēdyās are partly mutilated. The eave crowns the doorframe. The garbhagṛha-doorframe is of the usual specification.

Pālampēṭ, Trikūṭa temple 2 (Fig. 301; Plates 1636-1638)

To the south of the Rāmappā temple and to the west end of the tank bund is located this triliṅga temple (Fig. 301). The fronton of its raṅgamaṇḍapa has the look as though it had been heaved by earthquake. (Its kakṣāsana is finely carved showing bands of lozenges and haṁsas; Plate 1636.) The three vimānas are square having plain walls with slightly projecting karṇa-angles and projected double eaves above the walls. The exterior of the southern shrine is better preserved. The abbreviated Citrakhaṇḍa columns over the internal peripheral bench, those four at the śālā-raṅgabhūmikā, and the corresponding wall-pilasters are unadorned (Plate 1637). The dviśākhā antarāla-doorframes with lateral lattices have figures of amazons and cāmara-bearing ladies at the broad pēdyās and the schematized Bhūmija shrine models at the lintel above the knobbed awning. The catuḥśākhā doorframes of the three garbhagṛhas (Plate 1638) have ratna-, vallī-, daṇḍa-, and vyālaśākhās with relieving ribbed sections between. At the pēdyās are Śaivaite dvārapālas with their attendant figures, largely female. The arrangement above the doorframe almost parallels that at the antarāla-doorframes.

Stylistically, the temple seems to date from the first quarter of the 13th century. (In Wagoner's opinion, however, the temple is datable some time in the latter half of the

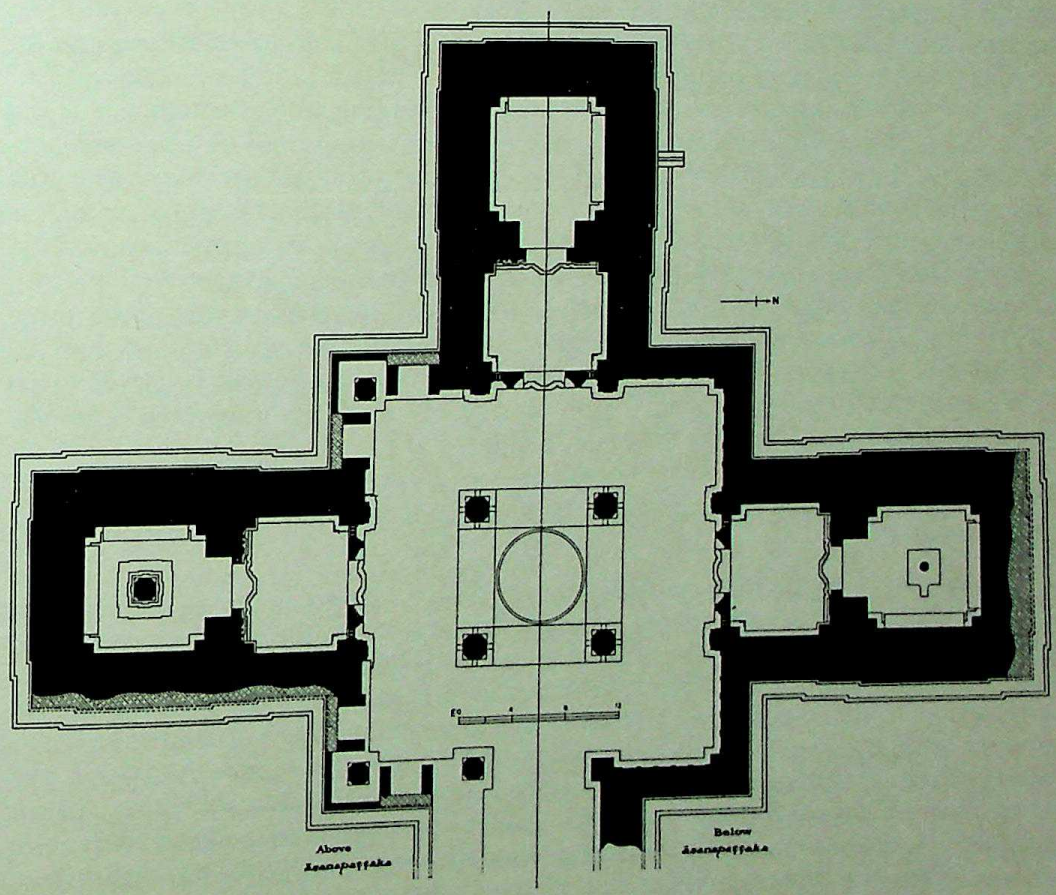

Fig. 301. Pālampēṭ. Trikūṭa temple 2, plan.

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12th century. He is likewise inclined to take it as the commemorative triliṅga temple built by Rēcerla Rudra mentioned in the Rāmappā inscription of A.D. 1213. If he is right, then the attribution suggested here for the other trikūṭa temple will have to be revised.)

Pālampēṭ, Ruined temple (not illustrated)

The temple is situated southeast of the Rāmappā group. It faces east and is in a very poor state of preservation. The outer shell of the vimāna and the antarāla is totally gone. The peripheral part of the raṅgamaṇḍapa is much damaged. The Citrakhaṇḍa columns of the interior are in part out of plumb and sunk in débris. A separate catuṣkī pavilion stands a little distance to the east of the raṅgamaṇḍapa. The doorframe of the antarāla resembles that of those in Temple 3. The date seems early 13th century.

Pālampēṭ, Two ruined shrines (not illustrated)

The two identical-looking mono-celled shrines have lost their halls with porches. The antarāla-doorframes of the type seen elsewhere in Pālampēṭ temples are met with here also needing no further comment except that the treatment of the pēdyā figures differs in the two instances.

Ghanpūr, Koṭa Guḍi complex (Fig. 302)

The Koṭa Guḍi is one other complex of fairly large dimensions, its principal and ancillary structures were located in a prākāra now mostly ruined, covering as it did an internal area some 260 ft. x 260 ft. (Fig. 302) The main temple has a raṅgamaṇḍapa, an antarāla, and the vimāna proper, all placed over a low jagatī-platform, some 136 ft long and 124 ft. 6 ins. across the north-south stairways (Fig. 302). Perhaps this is the only example which possesses 22 parivāra or subsidiary shrines. A large āsthāna-maṇḍapa at the south, which also served as an impressive dvāramaṇḍapa (since it cuts across the prākāra at its southern entry-point, as in the Rāmappā temple complex), is partly in ruined state. It is co-axial with the southern porch of the raṅgamaṇḍapa of the temple. One more temple, but smaller than the main temple, is located to the north, and its raṅgamaṇḍapa's southern porch is in alignment with the northern porch of the hall of the main temple. Several of the sub-shrines and also the main temple's hall are in battered condition. (The compound area is partly water-logged, particularly its west, north, and northwest ground parts in relation to the main temple.) A Nandi-maṇḍapa, now caved in, faces the main temple.

Ghanpūr, Koṭa Guḍi complex, main or Koṭa Guḍi temple (Figs. 303-306; Plates 1639-1650)

The upapīṭha or jagatī of the main temple (Fig. 303) is taller than that of the Rāmappā temple's though in the generalities it closely resembles it. In the vimāna's adhiṣṭhāna (Fig. 304), gajapaṭṭī is also present as in most late Teliṅgāṇa temples of some quality and pretension (Plate 1641). Over the gajapaṭṭī, a prominent vēdī is carved and the wall above, in its tri-aṅga layout, is fashioned into column-like wall-buttresses, more or less after the Hanamkoṇḍa type (Plate 1405). That the minute, beautiful, and thoughtfully layered carving is evenly spread over their surfaces, becomes apparent only from a closer view (Plate 1639), the bhadra has a niche-less wide pilaster which seemingly had received the concentrated attention of the sculptors (Plate 1640). At its lower section the broad subhadra facet of the staggered bhadra additionally shows a shrine model with a tōraṇa surround and carved in low relief (Plate 1640). The

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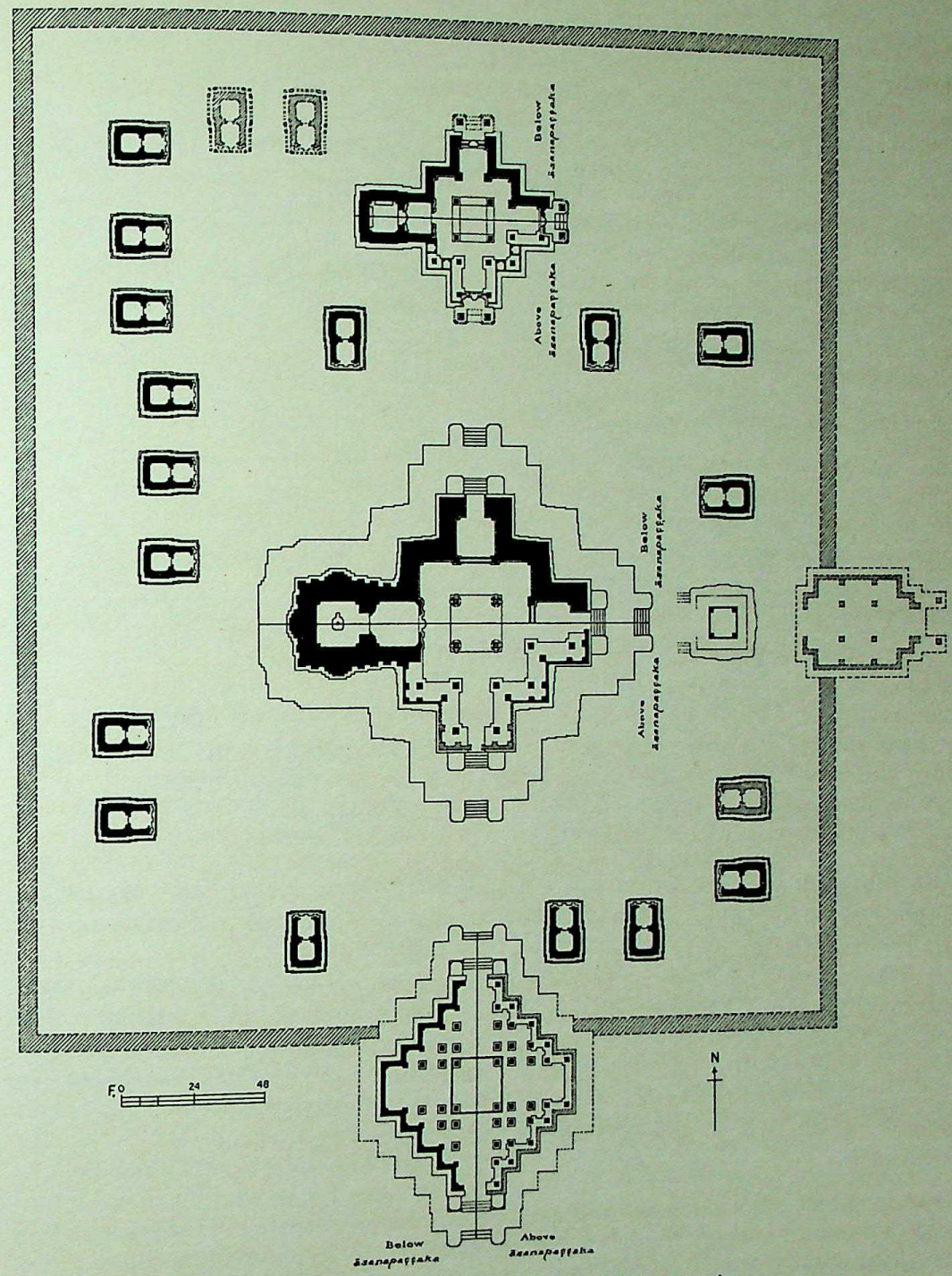

Fig. 302. Ghanpūr. Koṭa Guḍi temple complex, site plan.

recessed parts are as usual adorned by the single type of the stylized Latina-kūṭastambhas. The prastara part is made by highly cut up and stratified mouldings which lay in harmony with the wall. The awning is very prominently projected and its underside, as usual, shows a rippling grid of lūpā-rafters and daṇḍikā-joists whose remoter origins lie in the wooden viṭaṅka-frames of the ancient Indian rock-cut shrines

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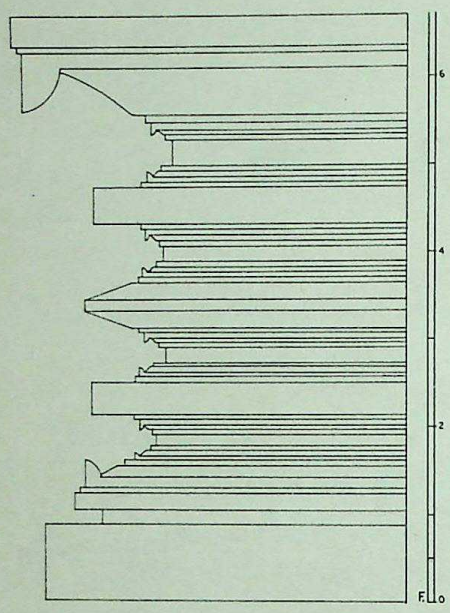

Fig. 303. Ghanpūr. Koṭa Guḍi, main temple, jagatī-profile.

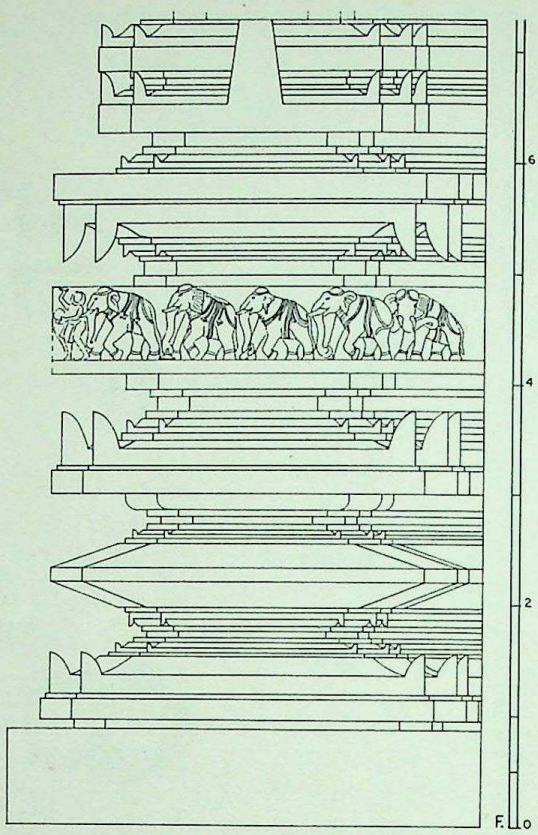

Fig. 304. Ghanpūr. Koṭa Guḍi, main temple, vimāna, adhiṣṭhāna.

and buildings. The superstructure is not extant but Bhūmija would be a compatible mode as suggested by Wagoner. The vimāna is some 30 ft. across. The kapilī-wall continuous the style of the vimāna-wall (Plate 1642).

The very large, spacious but ruined raṅgamaṇḍapa (Fig. 306; Plate 1643), some 94 ft. across, with its Citrakhaṇḍa columns must have looked, in the original condition, imposing. Over the adhiṣṭhāna are displayed the schematized lotuses in the gala; above the kapōtapālī, the lower zone of the kakṣāsana shows dancing, cāmara-bearing and music making damsels, all set in panels; the upper zone bears lozenges in panels (Fig. 305; Plates 1644, 1645) and the dancers in the lower two registers; in the still upper and narrow zone a haṁsāvalī, with geese figures having a very characteristic Teliṅgāṇa form, is carved (Plates 1644, 1645). The central pillars over the raṅgabhūmikā-stage, which often happened to be profusely carved, are missing and along with that part the central ceiling, though a few subsidiary ceilings resembling those at the Rāmappā temple survive (Plate 1649). The remaining pillars, wherever they survive along the periphery, are sparsely decorated though formally they strongly resemble those at the Rāmappā temple at Pālampēṭ. The short pillars over the vēdī, at their bracket-levels, exhibit the inclined slabs-bearing sculptures of tall, elongated and slim nāyikās, some playing instruments, some dancing, none particularly comely, but, on the merit side, expressive of serene vitality (Plate 1646). Though not famous as works of art as some of the bracket-apsarases at the Bēlūr temple in Karnataka, they do add an interesting feature to the now internally austere, roofless, and vacant looking hall. Besides these nāyikā figures, there are the Kinnaravyālas and the Naravyālas as

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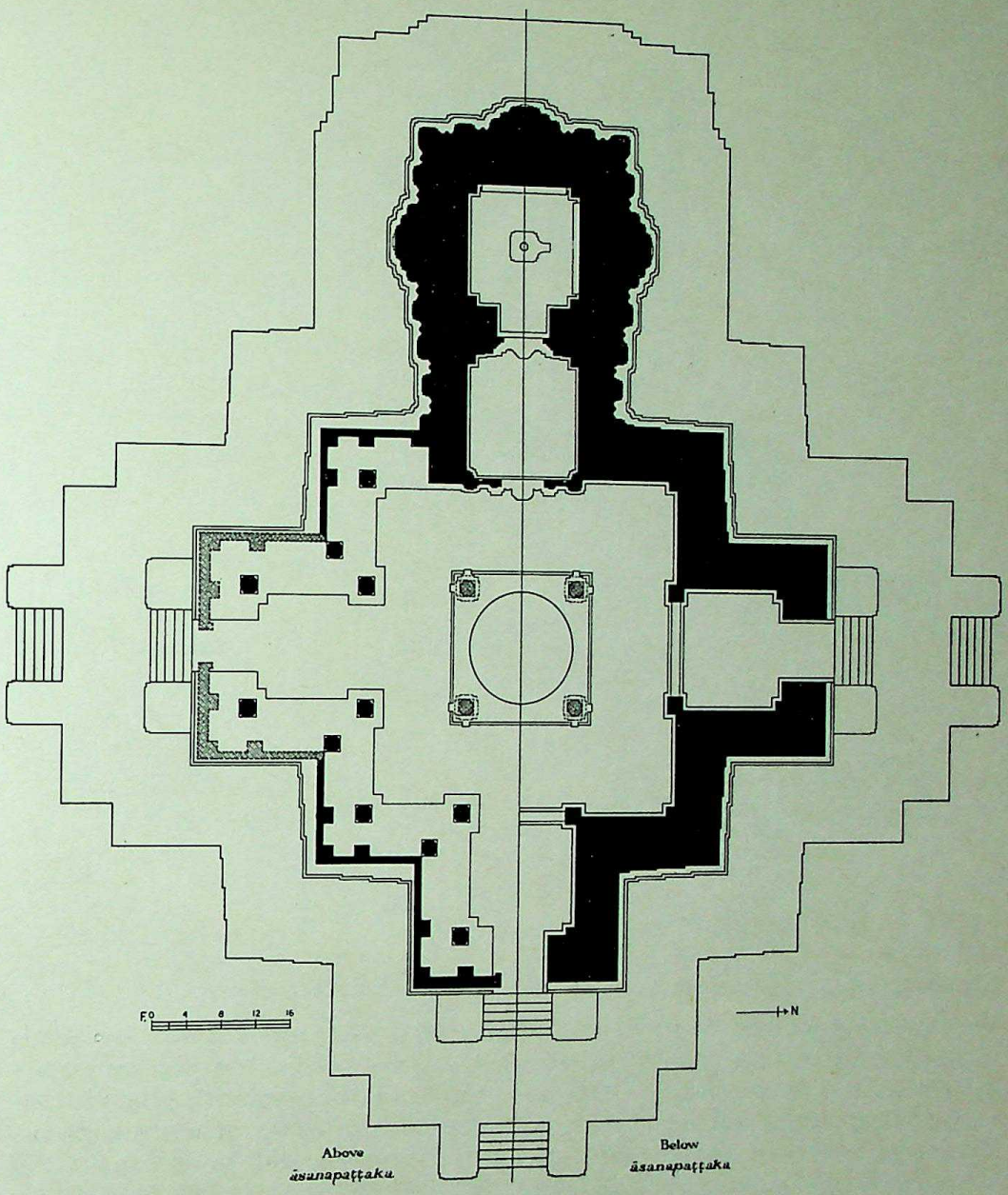

Fig. 306. Ghanpūr. Koṭa Guḍi, main temple, plan.

consoles, which seem boldly to leap into the air from their gajamuṇḍa support (Plate 1647). The usual peripheral bench below is notable for the fine flowers in the kandhara (Plate 1648).

A pañcaśākhā doorframe at the antarāla entry has creeper-in-convulsions in the extreme śākhās, an elaborately carved stambhaśākhā, and the lateral rūpaśākhās. A representation of Śiva Naṭēśa (flanked by Brahmā, Viṣṇu and other gods) is at the overdoor. The overall length of the temple up to the maṇḍapa's eastern porch is about 102 ft. The original Nandi, beautifully bedecked with the typical Teliṅgāṇa ornaments, still survives (Plate 1650).

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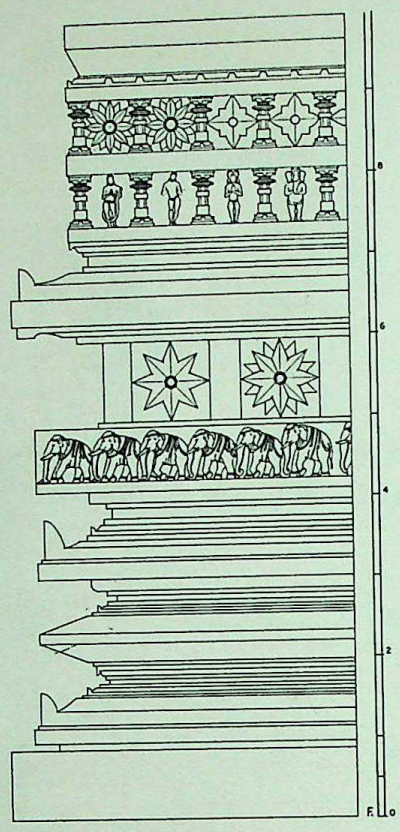

Fig. 305. Ghanpūr. Koṭa Guḍi, main temple, maṇḍapa, adhiṣṭhāna.

Ghanpūr, Koṭa Guḍi complex, northern shrine (Figs. 307, 308; Plates 1651-1653)

The east-facing northern shrine (Fig. 308; Plates 1651, 1652) parallels what Gaurīśa is in the Rāmappā complex. The vimāna, however, has plain walls. The raṅgamaṇḍapa's exterior with its three porches is impressive for its adhiṣṭhāna details (Fig. 307); its overly tall tri-striated kakṣāsana's carving is noteworthy for the presence of latina-śikharas in the lowest stratum and lozenges in the second, both set in panels. Still above in the third stratum is the haṁsāvalī (Plate 1653). All pillars are Citrakhaṇḍa with sparse carving.

Ghanpūr, Koṭa Guḍi complex, parivārālayas (Plate 1654)

Among the parivārālayas, both Bhūmija and the Kūṭina types are met with wherever the superstructures are preserved. The shrines on the north side of the main temple are important, for they represent the typical Teliṅgāṇa superstructures. Most shrines have a vimāna and short kapilī on plan (Fig. 302). The bases in several instances are buried and their ēkāṅga walls are plain. The superstructures of the Vēsara variety have four highly condensed talas topped by a square śikhara. The śukanāsa is in evidence in these Kūṭina sub-shrines. Their companions, the Bhūmija sub-shrines, are also interesting for their superstructure. They are of tribhauma class and possess the mālā element that reach up to the ghaṇṭā. The śukanāsa is invariably present, also in these shrines, minor as they all otherwise are.

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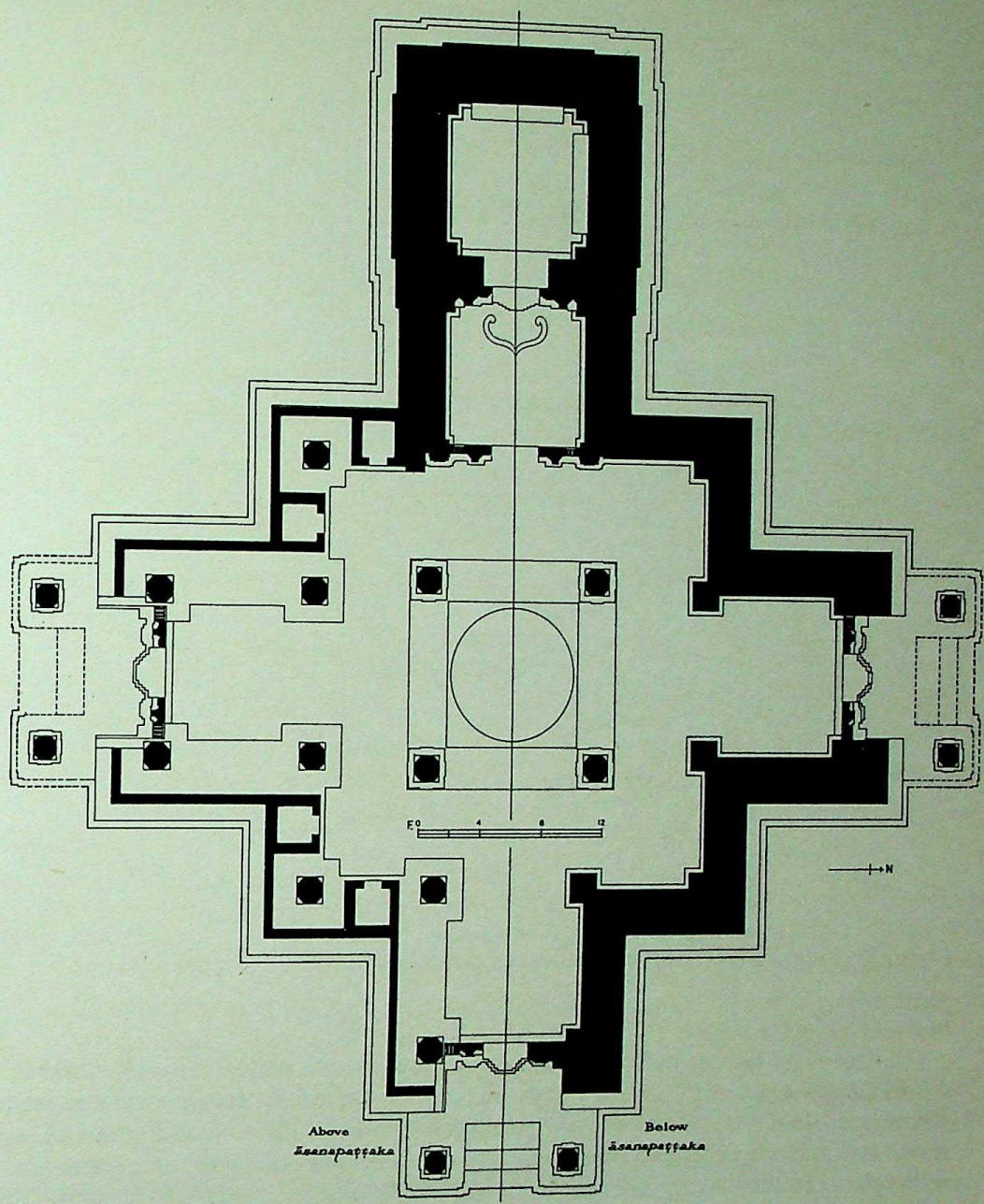

Fig. 308. Ghanpūr. Temple north of the main temple, plan.

Ghanpūr, Koṭa Guḍi complex, āsthāna-maṇḍapa (Fig. 309; Plates 1655-1657)

The jagatī of this large hall is partly ruined, partly covered up by sands (Plate 1655). The Citrakhaṇḍa pillars and pilasters, all unadorned, are at places out of plumb (Plate 1656). Unlike the Hanamkoṇḍa and Pālampēṭ precedents, there is no "included" gūḍhamaṇḍapa-like structure within: the maṇḍapa thus is purely of the sabhā class (Fig. 309). The śālā pillars support a Samatala ceiling with lozenges, lotuses, etc. placed in boxes (Plate 1657).

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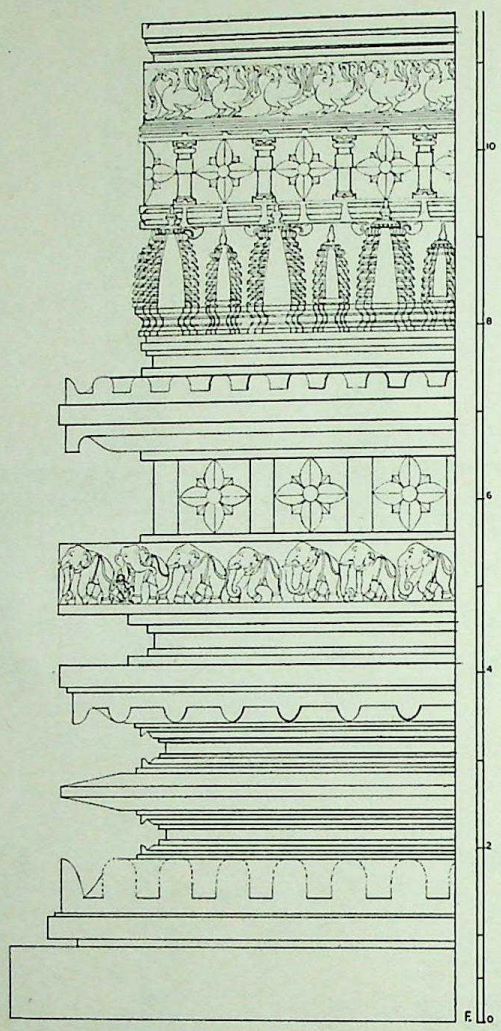

Fig. 307. Ghanpūr. Temple north of the main temple, maṇḍapa, adhiṣṭhāna.

The Koṭa Guḍi temple complex is undated. However, in time it must be closer to the Rudrēśvara temple at Pālampēṭ with which it is linked by several stylistic and formal correspondences. For its main structures it seemingly is better planned as revealed by the more thoughtful alignment-relationships as well as clearer co-ordination of the accessory structures. This improvement may indicate posteriority of this temple to the Rāmappā of which it is a rival and upon which it apparently was modelled. Its pretensions proclaim an affluent founder, if not Rudrareḍḍi, some other member among those powerful Reḍḍi nobles.

Ghanpūr, Reḍḍi Guḍi (Fig. 310; Plates 1658-1660)

At the southern outskirts of the village stands this partly ruined but attractive temple (Fig. 310, Plate 1658). It faces north. It stands on a liṅga-pīṭhikā type of jagatī. The adhiṣṭhāna is of the usual Kapōtabandha class with denticulated cyma mouldings. The vimāna has no superstructure. The raṅgamaṇḍapa has undecorated Citrakhaṇḍa columns at all its post-points, as at the śālā, and is in part ruins. The antarāla and the garbhagṛha-doorframes largely conform to the patterns of śākhā-sequences already known.

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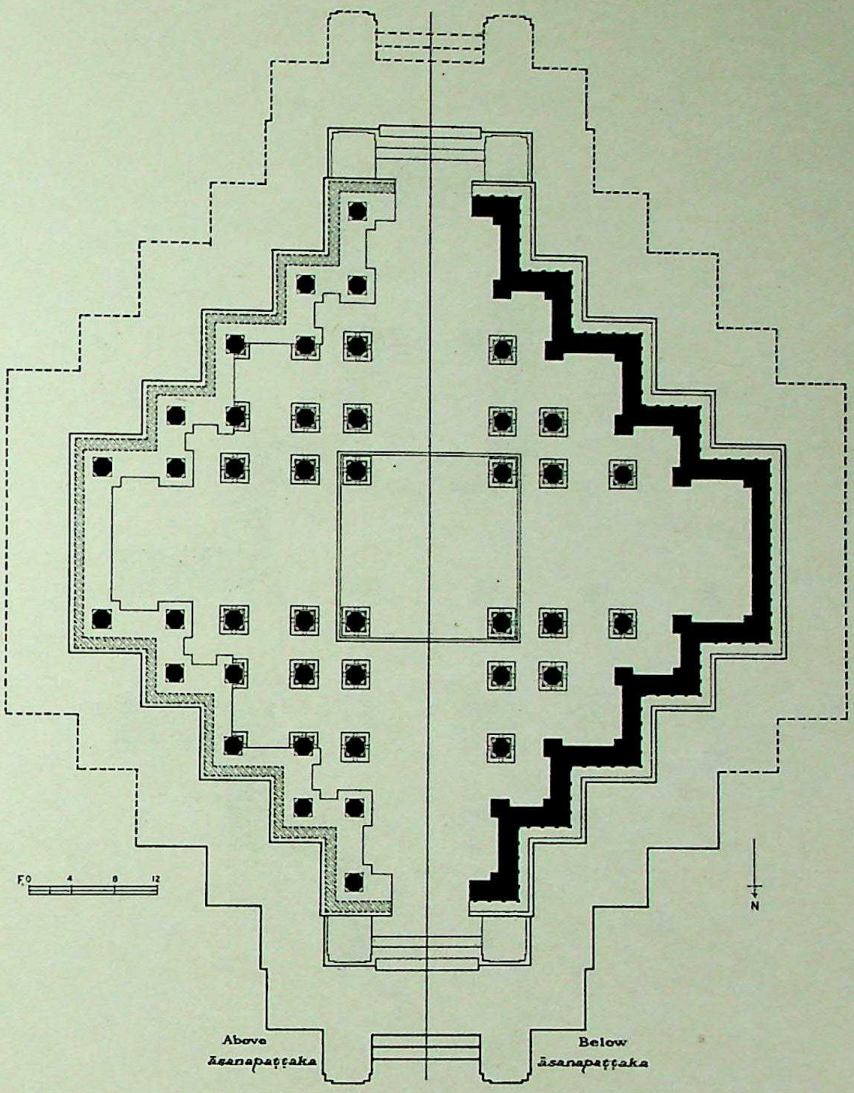

Fig. 309. Ghanpūr. Āsthāna-maṇḍapa, plan.

There is thus nothing unusual about the layout or the components, which customarily are met with elsewhere in several single shrines in the Teliṅgāṇa country. On one point, however, the temple diverges from the normal Teliṅgāṇa formula, the departure being symptomatic of the very original aesthetic vision of the designer. If the builder had not sufficient funding for converting his temple into a carved masterpiece, he at least had engaged an architect who had the power to raise some of the vital aspects of the building's exterior above the ordinary. Unlike the Koṭa Guḍi, and for that matter any other Teliṅgāṇa building, the vimāna for its walls skillfully combines the two basic but totally disparate, even antagonistic propositions, the Hanamkoṇḍa pilastered wall-pattern with the Pālampēṭ temple walls' slender pilastered frames. Also, it totally dispenses with the surface ornament. The designer made a virtue of the simplicity thus engendered, to the greatest visual advantage of the wall-elevation. The adornment of any kind would have seemed meaningless, even insipid in this model. Along with the elimination of every kind of ostentation, he resorted to an abstraction of the compositional elements with extraordinary subtlety and finesse. He perhaps

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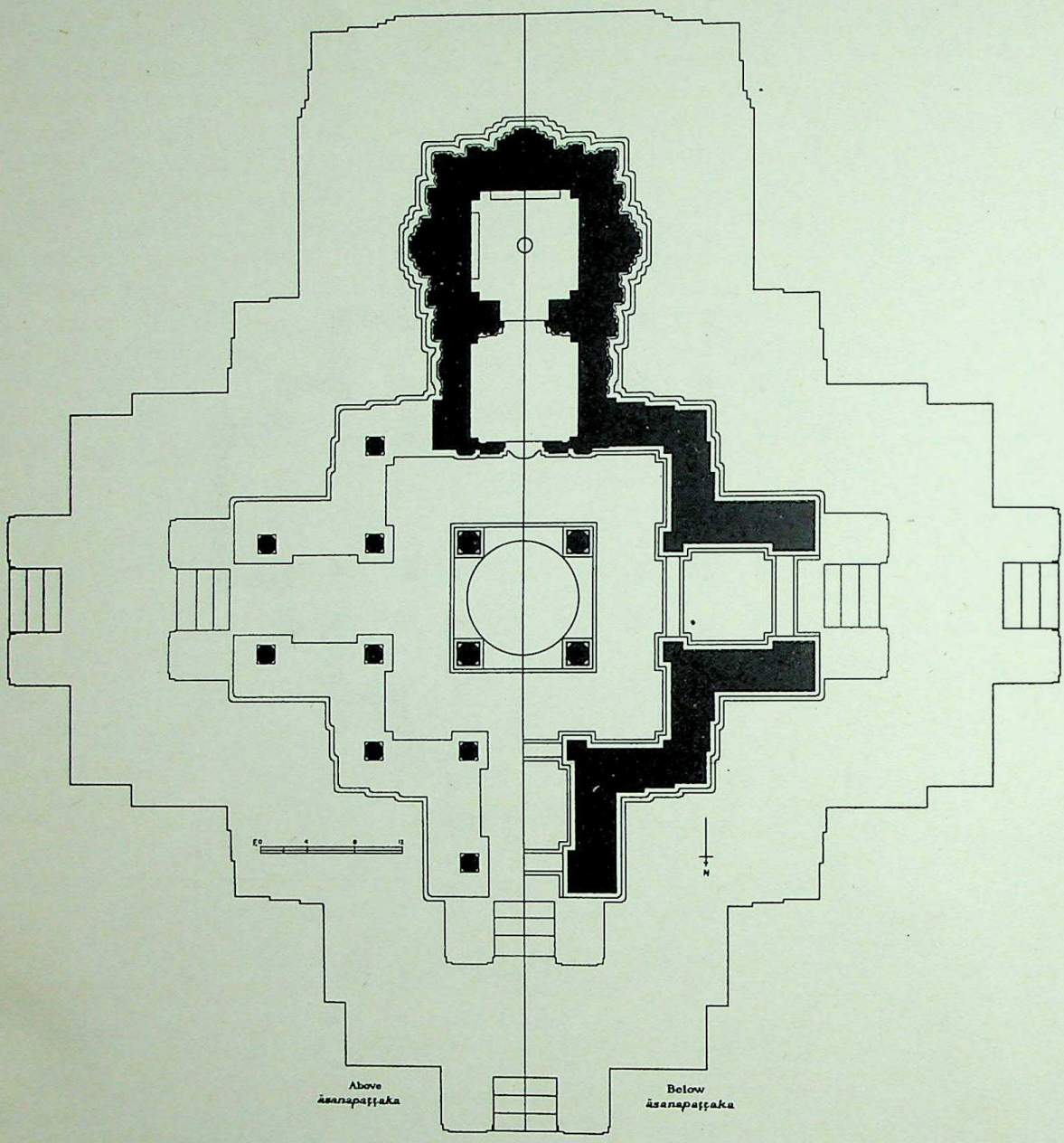

Fig. 310. Ghanpūr. Reḍḍi Guḍi, plan.

knew that the pilaster-buttress as such, when repeatedly laid in juxtaposition at the ratha-points, as was done in most Teliṅgāṇa vimānas in that period, produced monotony and dryness, to mitigate which the architects at those buildings not infrequently had to cut them up into middle and upper zones with moulded strata and layers and sometimes also apply ornament to their surface-planes as a relieving and an enlivening agent. The Reḍḍi Guḍi designer, instead, used a unique expedient, of placing the pilaster element within the frame of the thin and plain tetragonal strips which demarked the aṅga-divisions. As a result, he had on the one hand to trim the forward mass of the pilasters and on the other hand proportionally to attenuate it for fitting it within the compass of the framed bhadra and karṇa facets, a process which consequenced in shapes which are lighter since having minimal volumes, and produced an

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overall wall-pattern of perfect geometric abstraction. While he provided the subhadra face with a full pilaster, his upabhadras contained split-pilasters, appearing as the lateral half-repeats of the central theme (Plate 1659). The motival echoes thus generated in this inventive as well as ingenious schema not only shine with an uncommon elegance but beget unexpected meanings, the central pilaster looking as though an enshrined symbol. Simultaneously, the elongation effected to the simmering laminated cone of the schematized Latina śikhara of each salilāntara kūṭastambha, as well as to its tōraṇa-corona, resulted in a torch like motif, releasing as though flashes of lightening instead of quiet luminosity (Plate 1660). The walls accidently thus became a theatre for the manifestation of phenomenic symbols which transcend the simple decorative intent and attain to the status of sacred, a singularity which only a few buildings had achieved in the medieval period. Though outwardly simple, the vimāna-wall of this temple happens to be the most sophisticated in all Teliṅgāṇa country. The temple may have been built not later than a date within the second quarter of the 13th century.

M. A. Dhaky

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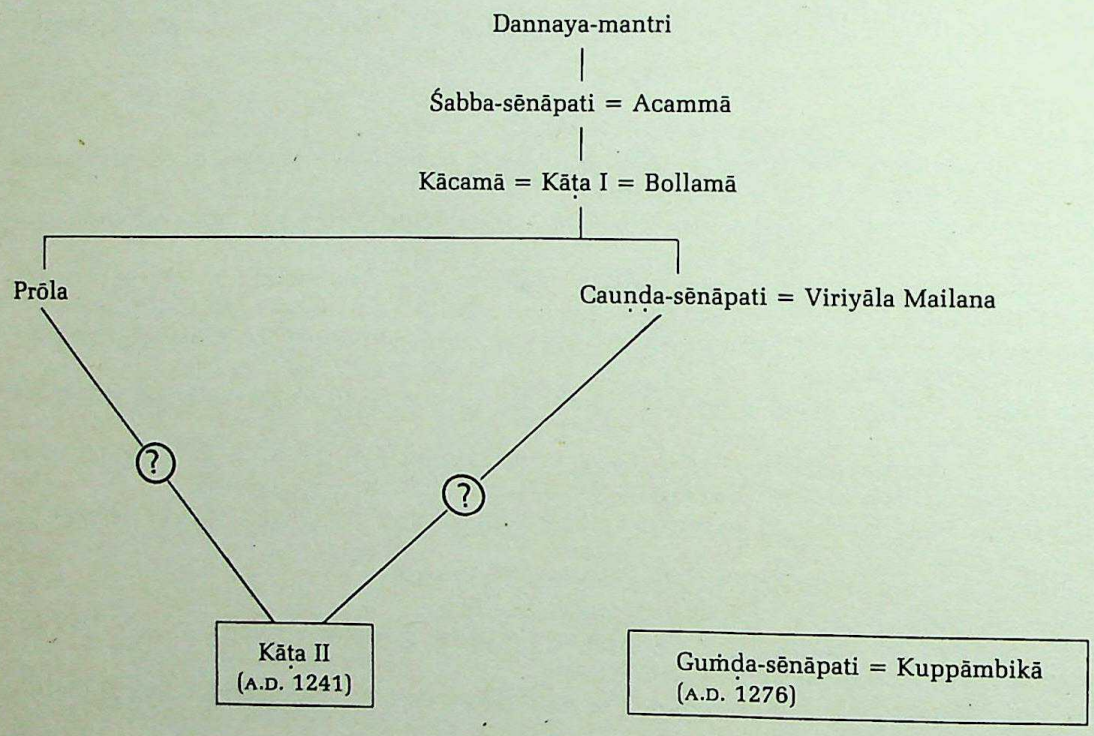
Genealogical Table: *The Malyāla Chiefs*



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CHAPTER 47

II.C.3.f.

Teliṅgāṇa style, *c.* A.D. 1200-1280

Malyālas of Koṇḍaparti

Historical Introduction

The line of the Malyāla chiefs had started from Dannaya, the lord of Malyāla. The epigraphs from Koṇḍaparti and Katakuru give detailed genealogical account of these minor chiefs, one of the several loyal feudatories of the imperial Kākatīyas. Like the Imperial Kākatīyas and the Rēcerla Reḍḍis, these chiefs also claim origination from Durjaya, the historically palpable ancestor, however, being Dannaya. Dannaya's grandson Kāṭa had served as a general to the Kākatīya king Rudradēva, and had taken active part in vanquishing Dharaṇīkoṭa in coastal Āndhra which earned for him the epithets "Kōṭa-gelpāta" and "Rāya-garuḍa". He was next entrusted with the ministerial office by the king. His son Prōla probably built a temple named Prōlēśvara at Koṇḍaparti. The second son Cauṇḍa *alias* Pedamuṭṭu-gaṇḍa was the commander-in-chief of the armies of Gaṇapatidēva. He took active part in the expeditions against the Telugu-Cōḍa chief Pṛthvīśvara of Velanāṭi or Velanāḍu and captured Dvīpa — Pṛthvīśvara's hideout — and won for himself the titles "Dvīpa-cūrakāra" (Crusher of the Dvīpa-island) and "Dvīpī-luṁṭāka" (Plunderer of the Dvīpa-island). He founded the Śiva temple after his name, Cauṇḍīśa or Cauṇḍēśvara, in Koṇḍaparti, for commemorating that victory. To the temple he gave the village Narukurki as a bequest. He also excavated the tank named after him, Cauṇḍa-samudra in the environs of the same town.

The Koṇḍaparti inscription of A.D. 1241 refers to the addition of the shrines of Rudrēśvara and Kēśava by Kāṭa II to the shrine of Prōlēśvara. Kāṭa II may be the son either of Prōla or of Cauṇḍa.

A record from the Bothapūr (or Bhutpūr) temple, of A.D. 1277, mentions Malyāla Guṇḍaya-sēnāpati and his wife Kuppāmbikā. Guṇḍa had served both Gaṇapatidēva as well as the subsequent ruler queen Rudramādēvi. The exact relationship of this Chief with the main Koṇḍaparti line is still unestablished. The temple of Bothapūr was named Guṁḍēśvara and had been built as a commemorative shrine for Guṇḍaya-sēnāpati by the dowager Kuppāmbikā.

Koṇḍaparti, Cauṇḍēśvara temple (Plates 1661-1663)

At Koṇḍaparti, the seat of the Malyāla prefacture located near Varaṅgal, were built a couple of temples arising from the munificence of the chiefs. The present very ruined temple of Śiva, in the village, identified as the Cauṇḍēśvara in the medieval period, (locally called Gōpālasvāmi), was founded by the Malyāla chieftain Cauṇḍa in A.D. 1203. From the surviving lower parts of the adhiṣṭhāna and the wall (Plates 1661, 1662) it is clear that, although it was built in the general Teliṅgāṇa style of that age, there were certain differences in details. The adhiṣṭhāna as well as the mañcikā above

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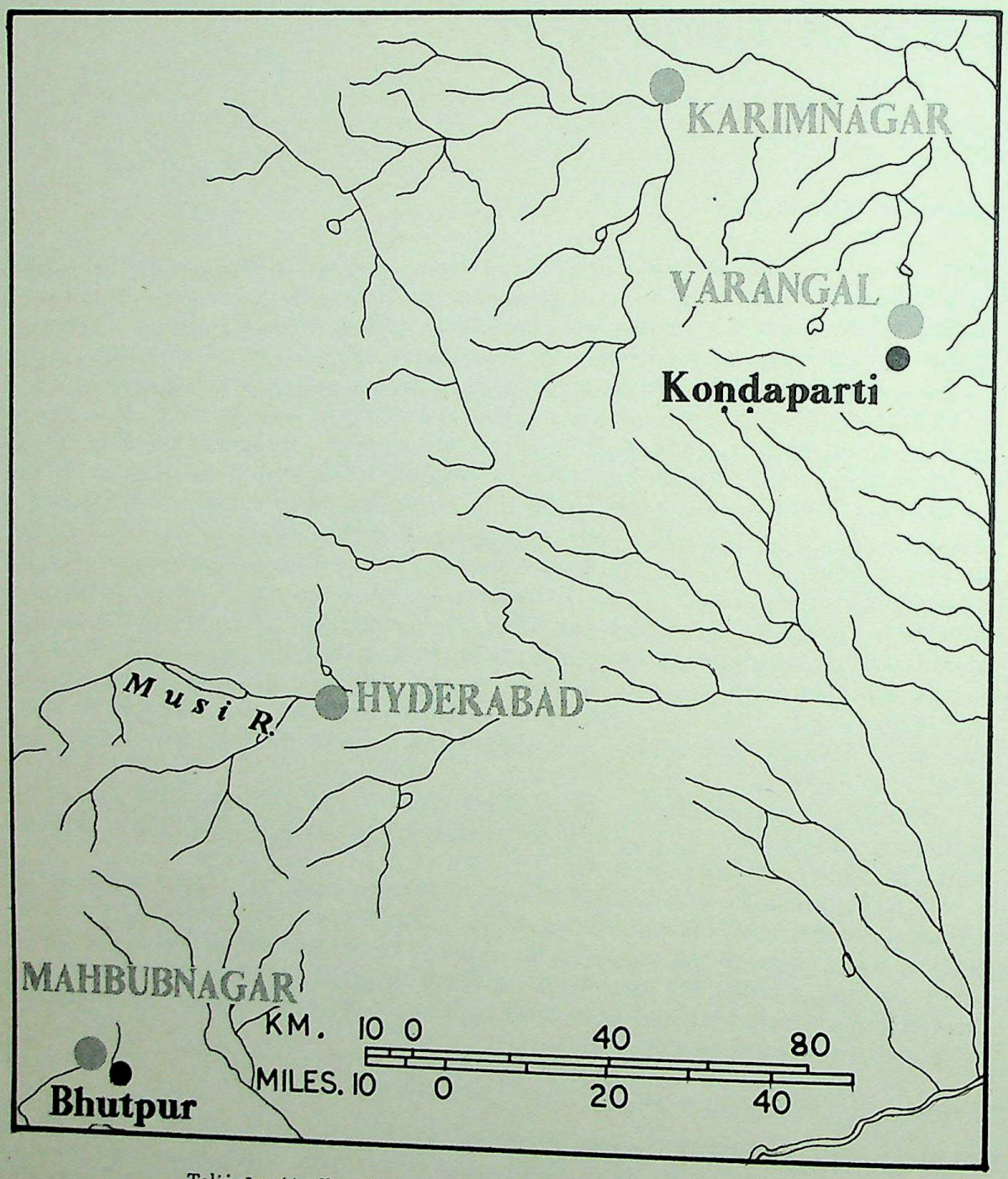

Teliṅgāṇa (Andhra Pradesh), Malyālas of Koṇḍaparti, temple sites.

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have mouldings which in sequence as well as formal particulars are not met with elsewhere in the territory except in the Gautamēśvara temple at Manthena which is, in terms of quality and style, a superior building and probably earlier by a couple of decades. Here, in the adhiṣṭhāna, at the subhadra-facet of the bhadra, the padma-karṇaka-kapōta complex (forming a sort of pseudo-kumbha in the total shape) had on its front a double pilastered divinity-bearing niche, the karṇa and the pratiratha had similar but smaller niche *sans* figures, an unusual feature paralleled with a fuller vocabulary as well as details and with better finish at Manthena. The mañcikā also had this niche-motif applied at all aṅga-divisions. The jaṅghā had the Bhūmija-kūṭa as a relief-decoration in its lower section, that at the subhadra is a little larger and, moreover, had a tōraṇa-surround. The upabhadra-facets, also treated as wall-pilasters, are broader than what are usually met with, the salilāntara-recesses between the aṅgas show the kūṭastambha, where, at some places, the kūṭa is borne by a pair of thinner pillarettes. The kapilī-wall is treated in a manner after the bhadra.

The raṅgamaṇḍapa is utterly ruined. A fragment of its rājasēna showing a terminal niche, flowers in panels, and the kūṭa motifs as decoration is preserved at the north side (Plate 1663). Hall's pillars, which must have been of the ubiquitous Citrakhaṇḍa class, have all disappeared. Probably they were made not of the hornblende but of the same stone as the rest of the building as is evident in the other two temples at the site. Wagoner hints at the possibility of a second hall, which may have been a Nandi-maṇḍapa.

Koṇḍaparti, Trikūṭa temple (Figs. 311a, 311b, 312; Plates 1664-1667)

To an earlier east-facing temple of Prōlēśvara (which Wagoner rightly dates to early 13th century A.D.) Malyāla Chief Kāṭa II added two temples, one at north, the other at south, of Rudrēśvara and of Kēśava, along with the common hall for the three shrines in 1241. A trikūṭa temple thus was formed (Fig. 312; Plate 1664). Although a princely foundation, there is not much to commend about this building. The three square vimānas have the adhiṣṭhāna with the usual denticulated mouldings of the 13th

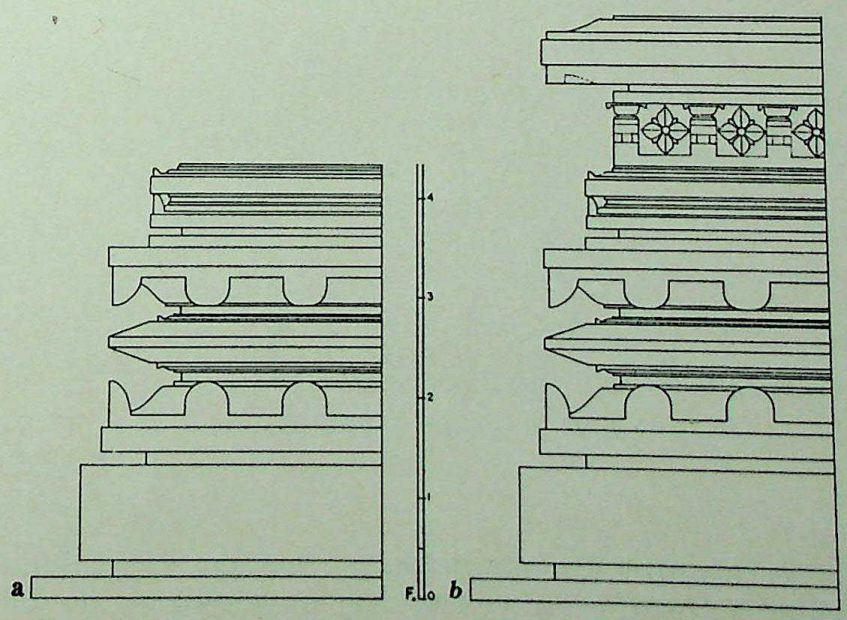

Fig. 311. **Adhiṣṭhānas:** a. Koṇḍaparti, Trikūṭa temple, vimāna. b. Koṇḍaparti, Trikūṭa temple, maṇḍapa.

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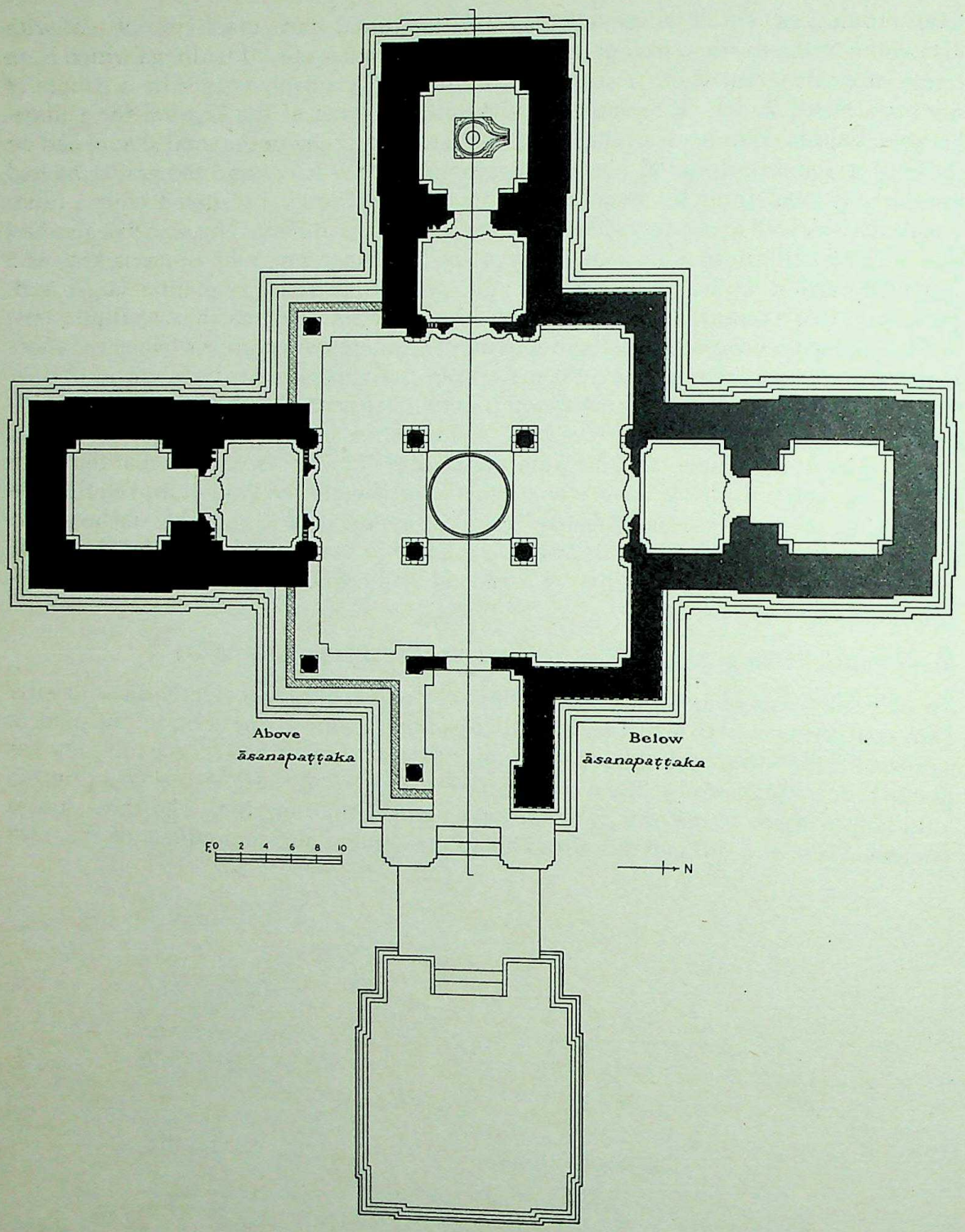

Fig. 312. Koṇḍaparti. Trikūṭa temple, plan.

century (Figs. 311a, 311b). The vimāna-walls show the thinly demarcated aṅga-divisions, shallowly shaped, and with neither the salilāntaras nor the ornamental carving. The other two north and south-facing shrines follow the same style in elevation (Plate 1665). The common raṅgamaṇḍapa's semi-open corners have later been

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walled up. It has a mukhacatuṣkī at the east (Plate 1666). The hall's Mañcabandha adhiṣṭhāna shows the usual paneled flowers in the kandhara.

The interior has four, largely plain, Citrakhaṇḍa columns with, at some places, the decoration of a pair of confronting haṁsas, rather crudely done, on the cube-faces (Plate 1667). The antarāla-doorframes of the temples are made of a stambhaśākhā supporting an awning and the five kūṭas above, the Drāviḍa for the north and the Bhūmija for the southern counterpart. These doorframes are flanked by simple Ṛjusūtra type of jāla-lattice (Plate 1667). The garbhagṛha-doorframe, particularly at the west shrine, is pañcaśākhā — ratna-, vallī-, stambha-, vyāla-, and plain — and rudely carved. The pratihāras occur both at the antarāla as well as at the garbhagṛha-doorway where other figures also appear. A bench, much narrower than normal, but of the usual specification, defines the internal periphery of the hall. The dwarf pillars above the hall-parapet are plain Citrakhaṇḍa.

There was one other and separate maṇḍapa, in front of the raṅgamaṇḍapa's mukhacatuṣkī, of which only the plinth remains. It probably was for the Nandi. (At present two Nandi figures are found on this plinth; the smaller, which is a little earlier in style, possibly was of the Prōlēśvara shrine.)

A third temple in the village has a plain cubical cella with a later Phāṁsanā. Its square maṇḍapa has no mukhacatuṣkī. The pillars are very simple Citrakhaṇḍa.

The contribution of these buildings to the Teliṅgāṇa style is not of much significance. They cut a sorry figure when placed side by side with the grand and beautifully decorated foundations by the Rēcerla Chiefs.

Bhutpur, Guṁḍēśvara temple (not illustrated)

This ruined, commemorative, dvi-aṅga Phāṁsanā temple signals the decline of the Teliṅgaṇa art and architecture, its carving is partly folkish. The raṅgamaṇḍapa is much ruined. The temple faces east. It was founded in 1277 by Kuppāmbikā as earlier noticed.

M. A. Dhaky

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Genealogical Table: *Āḷupas of Bārahakanyāpura*

Baṅkidēva I = Bīraladēvī
(C. A.D. 1020-1050) (Śāntara princess)

Paṭṭiyōdēya *alias* Āḷuvarasa V
(C. A.D. 1050-1080)

Pāṇḍya Paṭṭiyōdēya *alias* Jayasiṁha II
(C. A.D. 1090-1110)

Kavi-Āḷupedra
(C. A.D. 1110-1160)

Kulaśēkhara I
(C. A.D. 1160-1220)

Kuṇḍaṇa (Śāntara prince)
(C. A.D. 1220-1230)

Vallabhadēva *alias* Datta-Āḷupa II
(C. A.D. 1230-1250)

Vīrapāṇḍyadēva
(C. A.D. 1250-1275)

Balla Mahādēvī
(C. A.D. 1275-1292)

Nāgadēvarasa
(C. A.D. 1290-1300)

A daughter

Baṅkidēva II = Bīraladēvī
(C. A.D. 1285- (Śāntara)

Tailapadēva = d. Maṅkabbarasi
(Śāntara)

Sōyidēva
(C. A.D. 1315-1335)

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CHAPTER 48

II.C.4.

Tuḷunāḍu style, c. A.D. 1000-1300

Āḷupas of Bārahakanyāpura

Historical Introduction

Baṅkidēva I freed the country of the Cōḷa domination and re-established the Āḷupa sovereignty over Tuḷunāḍu. In this task he was assisted among others by the Śāntara ruler of Poṁbucca. This was a period of close and friendly contacts between the Śāntara chiefs and the Āḷupas. To cite an instance, Baṅkidēva married Bīraladēvī, the daughter of the Śāntara ruler Ammaṇadēva; while to the latter's son Tailapadēva was given in marriage Maṅkabbarasi, the younger sister of Āḷupa Baṅkidēva. As a matter of fact, after Kulaśēkhara Āḷupēndra (c. A.D. 1160-1220), the Āḷupa throne passed to the Śāntara prince Kuṇḍaṇa (c. A.D. 1220-1230).

An interesting development in the history of the medieval Āḷupas was the accession of queen Balla Mahādēvī to the throne after the death of Vīrapāṇḍyadēva (c. A.D. 1250-1275) who had left behind him a son Nāgadēvarasa as minor. In this regency period, a dynastic feud had overtaken the Āḷupas; and one Baṅkidēva set up a rival seat of power at Maṅgalapura or Mangalore in about A.D. 1286. Eventually, he might have also succeeded in extending his claim over the whole of Tuḷu country. But Baṅkidēva II's successor Sōyidēva Ālupēndradēva had to bear the brunt of the Hoysaḷa attack under Ballāḷa III (A.D. 1291-1342). Earlier, in the reign of Cālukya Vikramāditya VI (A.D. 1076-1126), Hoysaḷa prince Viṣṇuvardhana, on behalf of the Kalyāṇa rulers, had inroaded into the Āḷupa country. However, it seems to have no impact on the Āḷupa political status, though the cultural contact between the two regions must then have begun. Viṣṇuvardhana, after ascending the throne of Dōrasamudra, had invaded Tuḷunāḍu again. But it was the invasion by Hoysaḷa Ballāḷa III which proved disastrous, in fact fatal, to the Āḷupa power.

During their times, the Āḷupas ruled mostly from Bārahakanyāpura or Bārakūru and Udiyāvara, though occasionally the capital was shifted to Maṅgalapura. As a cultural and religious centre, these three sites had attained considerable prominence in Tuḷunāḍu.

Śaivism still dominated the religious scene, notwithstanding the fact that the Vaiṣṇava cult had been steadily gaining grounds. The earliest epigraphical reference to a Vaiṣṇava shrine, dedicated to Gōpīnātha, is in an inscription of 1286. It is also said that the arrival of the great epistemologist, philosopher, and preacher Madhavācārya on the scene towards the end of the 13th century completely altered the complexion of the religious history of Tuḷunāḍu. But the discovery of various Vaiṣṇava images in the Hoysaḷa style throughout the Āḷupa country proves beyond doubt the prevalence of this cult even in the latter half of the 12th century. Sculptures of Gōpālakṛṣṇa in the Gōpālakṛṣṇa shrine, Kārkaḷa, Veṇugōpāla from Bārakūru, Saṁkarṣaṇa and other images in the dēvakōṣṭhas of the Anantapadmanābha temple, Kārkaḷa, and various other examples from different sites in Tuḷunāḍu may be cited as instances. Intercourse

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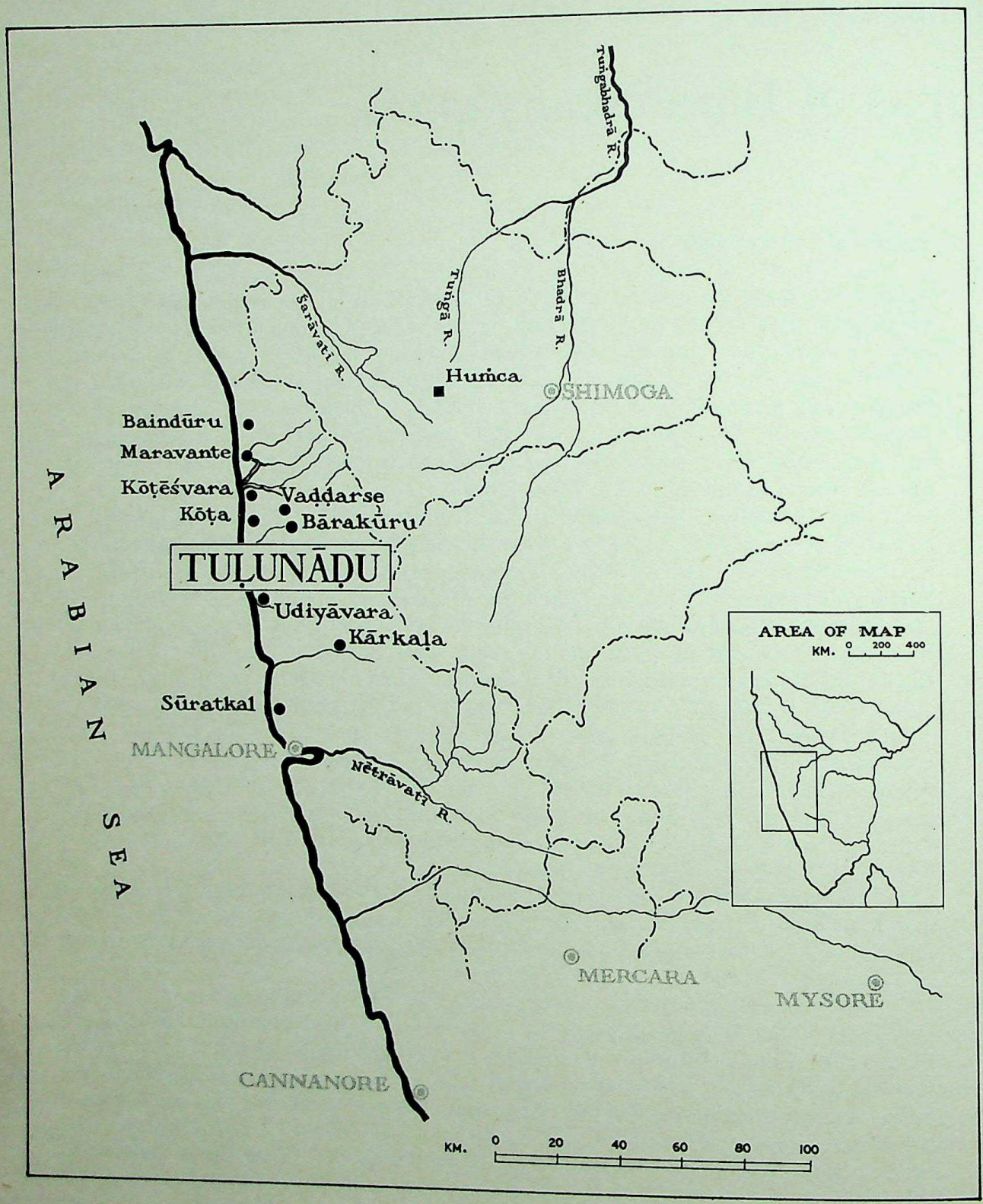

Tuḷunāḍu (Karnataka), Āḷupas of Bārahakanyāpura, temple sites.

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with the Hoysaḷa country, where Vaiṣṇavism had been the faith of the rulers, may also have been responsible for the rise in popularity of Vaiṣṇavism in this phase in Tuḷunāḍu.

From the beginning of the 13th century, Jainism, too, had gained strong foothold here — the earliest reference to a Jaina individual is in a damaged epigraph from Mūḍabidure, dated to the reign of Kulaśēkhara I (c. A.D. 1160-1220). Furthermore, the king who succeeded Kulaśēkhara was Kuṇḍaṇa, a Śāntara prince, whose family earlier was of Jaina persuasion. One Vikra-cauta — of a minor family of chieftains who had one of their capitals at Sōmēśvara near Uḷḷāla and who had ruled from about the middle of the 12th to the 18th century — had set up Mūḍabidure as his headquarters, and during those times Mūḍabidure flourished in full fervour as a Jaina centre. At any rate, it is certain that Jainism was ascendant in Tuḷunāḍu at least from about the middle of the 12th century.

Architectural Features

The architectural trends of this phase may broadly be divided into four, namely (i) local style dominated by apsidal shrines; (ii) Kērala style; (iii) Hoysaḷa style; and (iv) early Kanarese style. By far the most important edifices were the apsidal temples, most of which, regrettably, have undergone total renovation obliterating their earlier features. Generally, these are large structures showing a breadth-length ratio of 1 : 1 1/3. For instance, the Sadāśiva temple at Sūratkal, overlooking the sea, measures 48 ft. 4 in. and 35 ft. 11 in. along its longer and shorter axes. Again, the double-storeyed Mahāliṅgēśvara temple at Kōṭa measures 23 ft. 4 in. x 23 ft. 3 in. in the apsidal part; the Pañcaliṅgēśvara temple at Kōṭakēri, Bārakūru, perhaps retains some original features. Most of these are sāndhāra vimānas with a lightless ambulatory inside. Interior division of the temple into sanctum, which is also apsidal on plan, is not reflected on the exterior, which usually is plain. The apsidal temples were not exclusive to Śiva; the Durgā temple at Mūḍabidure, for instance, has an apsidal ground plan.

The sāndhāra vimāna, be it apsidal or square, illustrates a higher frequency in this phase. Several of these temples are comparable in most respects to the contemporary Kērala temples, specially in the Mūṣaka country. Another characteristic of this phase is the transformation of the garbhagṛha into an independent Drāviḍa vimāna, generally with an octagonal grīvā and śikhara. Also, there are temples only with a square sanctum, as well as those with a narrower mukhamaṇḍapa (or ardhamaṇḍapa) projecting out of a large sanctum. In some instances a Kērala type of temple is housed within a Kanarese type of structure, with overlapping stone slabs.

The building in Cālukya-Hoysaḷa style is rather rare in Tuḷunāḍu, despite the popularity and prevalence of the Hoysaḷa sculptural style. When exactly this architectural tradition found way to Tuḷunāḍu is difficult to ascertain; at any rate the sculptures in Hoysaḷa style had first appeared in the 12th century. The Sēnēśvara temple at Baindūru, associated with many Hoysaḷa sculptures, may be taken as an outcome of a fusion of Cālukya with the Hoysaḷa plastic tradition. However, the superstructure of the temple, though built of chlorite schist, betrays no Hoysaḷa character. It is comparable more to the later Cālukya temples of Aihoḷe. In conformity with the later Cālukya or Hoysaḷa tradition, columns inside the Sēnēśvara temple are in the so-called lathe-turned mode and likewise are richly ornamented. There are dēvakōṣṭhas on the walls in the form of miniature Nāgara-prāsādas, the temple architecturally being later Cālukya while Hoysaḷa in sculptural content. This tradition

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had no impact on the local style which continued to be followed with simple adhiṣṭhānas and pillar-types.

Towards the end of this phase was witnessed a distinctive style, which may, following Cousens, be called the Kanarese style, with overlapping stone-roofs and a peristyle enclosing the temple proper. Temples such as the Sōmanāthēśvara at Bārakūru and the Anantapadmanābha at Kārkaḷa show that both Kērala and Kanarese styles were then employed. In this phase, perhaps the flat-roofed temples with long eaves also made their appearance in south Kanara.

An interesting development in respect of adhiṣṭhāna is the eventual disappearance of dentils in the kaṇṭha together with vēdikā. At the same time, repetition of kaṇṭha and paṭṭikā brings the adhiṣṭhāna type closer to the contemporaneous Kērala variety. In the case of rectangular shrines, which must have been built in this phase also, the adhiṣṭhāna continues to be absent. The only rectangular shrine that may be ascribed to this phase is Varāhasvāmī at Maravante. In this case the rectangular hall has been divided to form three cells dedicated to three forms of Viṣṇu. A special point is the popularity of haṁsamālā in the temple architecture of Tuḷunāḍu.

Apsidal Vimānas

Bārakūru, Pañcaliṅgēśvara temple (not illustrated)

The Pañcaliṅgēśvara temple at Kōṭakēri, Bārakūru, is a sāndhāra apsidal vimāna both internally and externally. The granite adhiṣṭhāna-base supports the laterite upper structure. The temple faces east and is fronted by a Nandi-maṇḍapa. Since it is completely enclosed by a wooden screen, its external features are not open to examination. The adhiṣṭhāna consists of upāna, jagatī, tripaṭṭa-kumuda, kaṇṭha, paṭṭikā, a very high kaṇṭha, mahāpaṭṭikā, and prati; the last three mouldings occupy the place of vēdikā. The fluted praṇāla, with an open channel, issues out of the kaṇṭha above the kumuda.

The interior of the temple is divided into a small apsidal garbhagṛha with an ambulatory around and a four-pillared mukhamaṇḍapa. All pillars have octagonal "kaṭṭu" between the caturasras or cuboids, and carry bevelled corbels. The nave being very broad, the two aisles had to be kept narrow. Like most of the temples at Bārakūru, the ceiling is made of granite slabs, though the roof of the first tala is covered with tiles; the roofs in gradation above are covered with copper sheets.

As stated in the foregoing, the older Mahāliṅgēśvara temple is situated to the north of the present shrine within the same enclosure. The data on the present structure is not known for certain but it appears to have come into existence in the reign of Kavi Āḷupēndra (c. 1110-1160). An inscription dated to A.D. 1139 from this complex refers to the establishment of "Śivānanda-yōgi-nivēdya-sāle" in the temple of Mārkaṇḍēśvara, an earlier denomination of the main foundation. Another epigraph of 1155 refers to some gift by a native of Kāśmīra to the deity of Mārkaṇḍēśvara. Both records may suggest a revival of activities centring round the old complex. It is quite likely that the apsidal temple along with other structures were raised around this period; hence the construction of this temple may be placed some time in the first half of the 12th century.

Kōṭa, Mahāliṅgēśvara temple (Plate 1668)

This temple facing east is a huge structural complex consisting of an apsidal shrine (Plate 1668) fronted by a four-pillared maṇḍapa. The shrine has two inner walls, both

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being apsidal. The façade with miniature vimāna-motifs, besides mouldings above and the hastihasta-balustrade leading to the shrine, is sufficiently old. The four pillared maṇḍapa in front possibly was not originally connected with the shrine; in fact, the space between the two is now occupied by a modern construction. The ceiling of the maṇḍapa in front is a trabeate construction and has pillars with tenoned corbel. The pillars have two cuboids and an octagonal kaṭṭu-necking between. The balustrades leading to this maṇḍapa are in the form of a lion issuing forth some sort of spirals. There is one other maṇḍapa in its front which also looks fairly old. It is built on a high adhiṣṭhāna consisting of upāna, jagatī, tripaṭṭa-kumuda, kaṇṭha with rafter projections and prati or paṭṭikā. It also stands on four pillars with tenoned corbels on cuboids and octagonal kaṭṭu. The ceiling is made of trabeate construction. These pillars differ from those of the other maṇḍapa in having a squarish appearance. The balustrade of the Durgā Paramēśvarī shrine on the north also appears fairly old. The main shrine has a double-storeyed structure, apsidal in shape. The lower storey is tiled, while the roofs of the upper storey have copper sheets, over wooden cover. It has a fairly tall grīvā. The crowning members are represented by five stūpīs.

There are three inscribed stones to the south of the shrine. The entire complex is surrounded by a colonnade resembling the nāḷambalam of Kērala, and Pauḷi or Hebbāgilu in Kannaḍa country. The main shrine has also copper coverings and pyramidal roof. In all probability, it belongs to the 16th century A.D. A row of pillars on apsidal configuration in outline, surrounds the apsidal shrine converting it into a peristylar building.

Square Vimānas

Udiyāvara (Udyāvara), Brahmaliṅgēśvara temple (Figs. 313c, 314)

The Brahmaliṅgēśvara temple is now represented by its two major structural phases, one comparatively recent and the other representing an old dilapidated temple. Relevant to the present discussions are the latter remains which comprise a square ēkatala vimāna and a detached maṇḍapa, now partially buried. Both have lost their superstructure; moreover, the adhiṣṭhāna of the sanctum is buried under the ground. The shrine (14.5 ft. square), built wholly of laterite, is a sāndhāra vimāna enclosing a small square shrine (8 ft.) as the garbhagṛha (Fig. 314). As the inner shrine has above its wall a well-defined kapōta with nāsīs, there is a fair degree of possibility that it had a grīvā and śikhara. In that it can be said to conform to the sāndhāra tradition of the

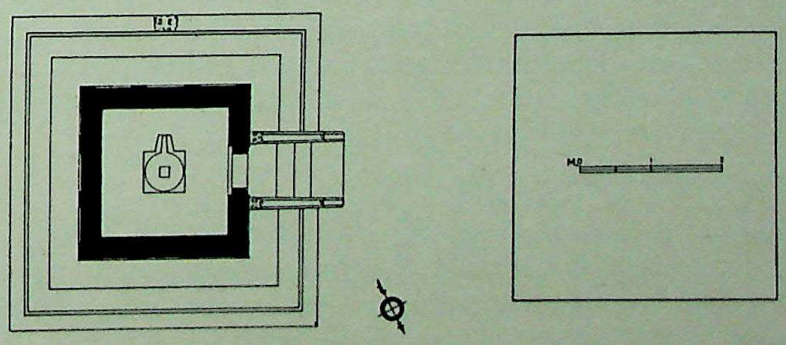

Fig. 314. Udiyāvara. Brahmaliṅgēśvara temple, plan.

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Middle Kērala phase (c. 1000-1300). Significantly, this small edifice, which faces east, has no projecting mukhamaṇḍapa. The adhiṣṭhāna (Fig. 313c) of the temple consisting of upāna, jagatī, vṛtta-kumuda, kaṇṭha with dentils, and paṭṭikā, partakes of features ascribable to the tenth and 11th centuries in the context of Kērala architecture. However, it has no vēdī. Because of the presence of a garbhagṛha figuring as a small Drāviḍa vimāna, and on account of its association with an older variety of adhiṣṭhāna, the temple may be ascribed to the early years of the 11th century.

Vaḍḍarse, Mahāliṅgēśvara temple (Fig. 313a; Plate 1669)

The Mahāliṅgēśvara temple at Vaḍḍarse (Plate 1669) is a square dvitala vimāna built in laterite on a granite adhiṣṭhāna. Mouldings of the adhiṣṭhāna (Fig. 313a) consists of upāna, jagatī, tripaṭṭa-kumuda, and kaṇṭha with dentils and paṭṭikā. It has a vēdī having floral designs alternating with cross-bar motif. Walls are relieved by tetragonal pilasters, ghanadvāras, and makara-tōraṇas enclosing jāla-patterns. Its valabhī is deco-

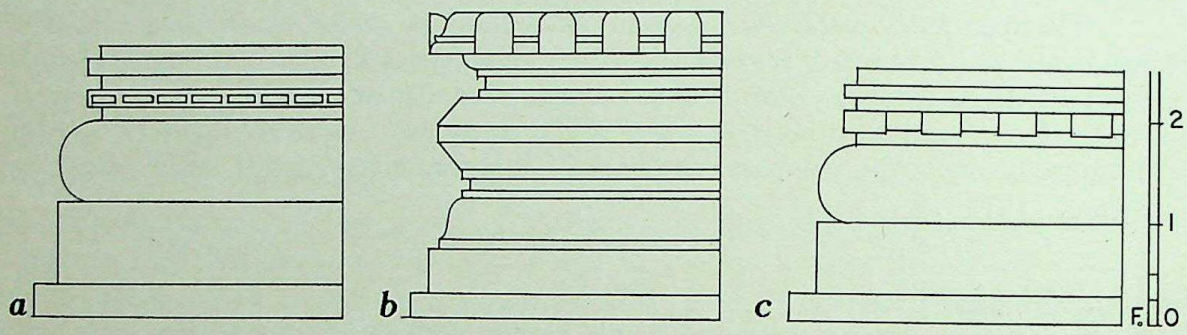

Fig. 313. **Adhiṣṭhānas:** a. Vaḍḍarse, Mahāliṅgēśvara temple; b. Baindūru, Sēnēśvara temple; c. Udiyāvara, Brahmaliṅgēśvara temple.

rated with rows of haṁsa, while kapōta has the usual alpanāsīs of Tuḷunāḍu form. The grīvā above the first tala with tiled roof bears stylized hāra-motifs. It is a sāndhāra vimāna having a square garbhagṛha with an ambulatory around. The square garbhagṛha appears to have its own śikhara, thereby suggesting a date of about the 11th century for the present structure. It has no mukhamaṇḍapa projecting out of the sanctum. A detached Nandi-maṇḍapa stands in front of the temple. On the whole, the temple is similar in plan and elevation to those in the Mūṣaka country.

The temple has yielded an early Āḷupa inscription, generally assigned to the middle of the seventh century. (Incidentally, it is the earliest epigraph so far discovered from South Kanara.) Yet its direct connection with the temple is yet to be established. The temple in the present form, as already indicated, cannot be dated prior to the 11th century. The peristylar arrangement around the temple, of course, comes as a still later accretion, when at the same time the concept of the placement of vēdī above the adhiṣṭhāna was also introduced.

Kōṭēśvara, Kōṭināthēśvara temple (Fig. 315)

In the present form, the Kōṭināthēśvara temple at Kōṭēśvara represents the combination of Kērala style with the Kanarese. But the original plan of the temple, as is discerned after a closer examination of the interior, consists of a square temple with a narrower mukhamaṇḍapa projecting out of the latter (Fig. 315), both components being made entirely of laterite. It serves, as it were, an inner temple encased by a later

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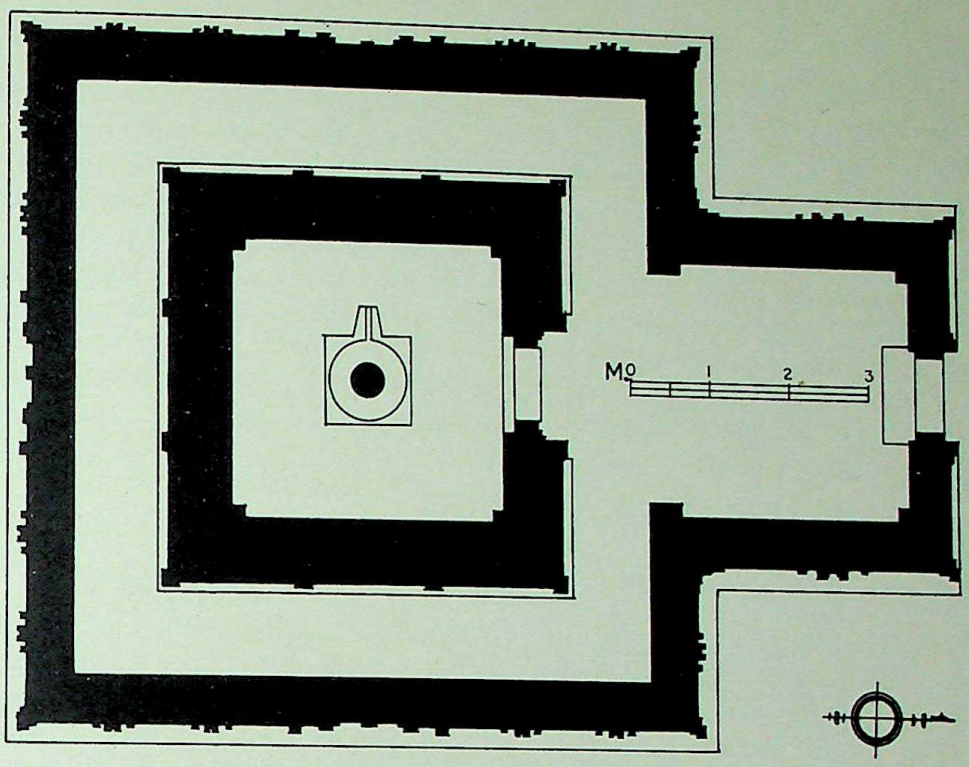

Fig. 315. Kōṭēśvara. Kōṭināthēśvara temple, plan.

edifice wholly made of granite. The adhiṣṭhāna of the older temple is covered under later constructions; but the walls bear simple decorations like kuḍyastambhas and tōraṇa with śālā-śikhara. In the centre of each wall is shown a ghanadvāra, also with śālā-śikhara above. The eave-cornice has haṁsamālā below while hāra atop the prastara is much stylized. It is an example of an ēkatala vimāna with entrance from the east.

In subsequent times, the temple plan was made rectangular by extending the structure on all four sides. Consequently, there came into existence a circumambulatory having pillars along the entire passage. This then became the second ambulatory, for inside the older temple there runs an old original ambulatory around the square garbhagṛha which appears to have its own śikhara.

The Kōṭināthēśvara temple has a long antiquity, since it is associated with images of Sapta-Mātṛkās stylistically datable to the ninth century. But the laterite temple inside may not be that ancient; in all likelihood, in it lies concealed the building done in Kērala style with walls of the present structure dating back to the early 11th century, because of the presence of the narrower mukhamaṇḍapa issuing out of the sanctum, and the garbhagṛha having a Drāviḍa śikhara.

Kārkaḷa, Anantapadmanābha temple (not illustrated)

The Anantapadmanābha temple at Kārkaḷa, facing west, is a dvitala vimāna later combined with a mukhamaṇḍapa in Kanarese style. Axially, it consists of a square sāndhāra vimāna (at present with two perambulation passages) and a four-pillared mukhamaṇḍapa, the latter surrounded by a peristyle. The sanctum is built of laterite blocks and the outermost wall is pierced by three balustraded openings apart from the one that leads in from the mukhamaṇḍapa. No adhiṣṭhāna has been provided for the

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outermost wall. Its first roof is made of overlapping stone-slabs, while the pyramidal upper roof rising above the square grīvā is covered with copper sheets. Anantaśayana Viṣṇu is enshrined in the garbhagṛha. Rising almost as high as the sanctum, the mukhamaṇḍapa, too, professes to be a dvitala structure, both roofs being made of overlapping stone slabs. It has a trabeated ceiling with lotus medallion in the centre. Yet it virtually has an open maṇḍapa built on four pillars carrying bevelled corbels with tenon; its sides have latticed screen made out of wood. This part of the complex was possibly built in the early Vijayanagara times as it is evident from the pillars of the façade-nāsikā. But the temple proper is certainly older, because, in the niches of the sanctum are enshrined images like Saṁkarṣaṇa, Pradyumna and Aniruddha, all executed in the Hoysaḷa style. Considering this aspect, the date of the commencement of the building may be placed in the early or middle part of the 12th century.

Square Tri-Aṅga Vimāna: Cālukya Style

Baindūru, Sēnēśvara temple (Fig. 313b; Plate 1670)

The Sēnēśvara temple at Baindūru (Plate 1670) is an all-stone temple built on a tri-aṅga plan but without the intervening recesses. It faces east. The Phāṁsanā superstructure is built of chlorite schist, while the walls are made of granite. The axial arrangement consists of a square garbhagṛha, an antarāla opening into a broad hall having two entrances, the Nandi-maṇḍapa forming its front projection. A portico with kakṣāsana was added to the southern entrance at a later period. The Kapōtabandha adhiṣṭhāna of the vimāna (Fig. 313b) shows upāna, padma, deeply-recessed kaṇṭha with kampas, tripaṭṭa-kumuda with lenticular cross-section (karṇaka), and a crudely executed kapōtapāli above which runs a prati-kaṇṭha course of rafters' ends. Walls of the vimāna are plain but for the central khattaka, each enshrining a deity executed in chlorite schist. Each khattaka is crowned with a miniature Nāgara (Latina) śikhara crowned with an āmalasāraka. Sculptures within the niches and the antarāla are in the provincial Hoysaḷa style. The Phaṁsanā superstructure of the temple consists of nine tiers alternating with a thin kaṇṭha; its Brahmacchanda śikhara is capped by a padma. A ratnapaṭṭikā figures at the upper end of the wall. Mahānāsīs occur on the four sides of the śikhara, apart from grīvā-kōṣṭhas and maṇḍis in the grīvā. The śukanāsa contains in its mahānāsī a dancing figure of Śiva. In all probability, the temple belongs to the period of early Hoysaḷa contact with Tuḷunāḍu; and hence, may be dated to *c.* mid 12th century. The generalities of the vimāna resemble those of the Koḍakaṇi and Udri temples in the area of the Kadambas of Nāgarakhaṇḍa.

Sanctum and hall forming a common rectangle: Kanarese style

Bārakūru, Sōmanāthēśvara temple (not illustrated)

The Sōmanāthēśvara temple at Maṇigārakēri, Bārakūru, is practically in the Kanarese style which in the succeeding epochs came to be the most favoured architectural style of the region. Externally, this east-facing temple is rectangular on plan and is completely built of granite slabs, most of which are vertically lodged. Internally, it is divided into a square sanctum, with a circumambulatory and a mukhamaṇḍapa standing on four columns showing octagonal "kaṭṭu" in between the "sadurams" or cubicle sections. The sloping roofs have tiles on the exterior, whereas from inside we find it to be built of granite blocks. Above the first tala rises the rectangular grīvā overtopped by

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a rectangular copper-roof. The adhiṣṭhāna of the temple consists of upāna, jagatī, tripaṭṭa-kumuda, kaṇṭha with kampas, paṭṭikā, kaṇṭha with kampas, paṭṭikā, and prati; here also the place of vēdī is occupied by additional kaṇṭha, paṭṭikā, and prati. The temple, associated with an inscription dated to A.D. 1315, of Sōyidēva Āḷupēdradēva, may have come into existence during the last quarter of the 13th century.

The temples of this phase have neither the interesting features of the more notable buildings of the previous phase in Kērala nor do they reflect the glory of the Vijayanagara phase which was to follow in the 15th century. Likewise, the rare instance of the Kadamba-Hoysaḷa style occurring here compares very poorly with the magnificent temples built under the patronage of the Cālukya, Kadamba, Hoysaḷa and other dynasties in the main tracts of Karnataka.

H. Sarkar

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Reference Glossary

An annotated glossary of architectural (and related sculptural and allied) terms with illustrative drawings will appear as Part 5 of this volume; the list of terms with their gloss in brief given here pertain to those that figure in this part and is intended only for specific and limited reference. While many Sanskrit terms figuring in the text are of southern Indian usage, several others used there are also of northern Indian vogue and origin.

Abhiṣēka-Lakṣmī/ Gajalakṣmī/Lakṣmī	Lakṣmī with a pair of elephants performing lustral ceremony; usually figuring as a tutelary image at the "lalāṭa" block of the doorframe.
Adhiṣṭhāna	moulded base; Types: Mañcabandha, Pratibandha, Kapōtabandha, etc.
āditala	ground floor
alaṁkāra-dēvatās	divinities meaningfully forming part of a temple's exterior decoration; divine (and semi-divine) figures adorning the temple-walls
alinda	aisle
alpanāsī	decorative minor dormer
āmalaka	"myrobolan fruit;" crowning cog-wheel shaped member of Nāgara (Latina and Śekhari) temples
āmalasāraka	compressed āmalaka; crowning cog-wheel member of the Nāgara temple, rarely of hall-roof
aṇḍaka	smaller decorative āmalaka; also śikharikā or śṛṅga usually in Nāgara śikharas
andhārikā/ andhakārikā	inner, often lightless, ambulatory-passage

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Anēkāṇḍaka	multi-spired (north Indian type) śikhara-superstructure
aṅga(s)	principal horizontal/vertical division(s) of a temple-structure; these are karṇa, pratiratha, bhadra, etc. in plan and hence figuring also in adhiṣṭhāna-base, bhitti-wall, uttara-entablature, and tala-stories.
aṅga-vibhakti	structure's divisions or apportionments in plan and elevation
aṅkaṇa (Kannaḍa)	bay formed by pillars; kṣaṇa (north India)
antarāla	space in front of sanctum-door; internal vestibular space when a hall is attached to the vimāna
antarāla-jālas	Lateral screens at the antarāla or vestibule's entry-way
antarapaṭṭa	horizontal recessed face between projecting mouldings, usually of the base/entablature
antaraśākhā	innermost jamb of doorframe
apsaras	heavenly damsel; divine nymph; surasundarī
ardhacandra	moonstone at the threshold; aśvapāda (south Indian)
ardhamaṇḍapa	minor hall proceeding foreward from the vimāna
ardhanāsī	decorative half dormer
ardhārikā	wall (with entablature) of the upper floor; gṛhapiṇḍi
arpita-hāra	appliqué-parapet
āsanapaṭṭa(ka)	seat-slab coming in sequence above the vēdikā-dado of a hall or balcony
aṣṭabhadra	having eight central off-sets in plan and correspondingly in elevation
Aṣṭa-Dikpālas	eight Regents or the Quarters; eight Guardians of the Compass-points
aṣṭaśākhā	eight-jambed doorframe
āsthāna-maṇḍapa	hall for sitting (meant for pilgrims, visitors) in the temple complex
aśvapīṭha	band showing cavaliers in a base

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Bāhyabhitti	outer wall
bāḥyaśākhā	outermost door-jamb
bāla-vidyādhara	makara-riding erote or amorino (or putto)
basadi	Jaina temple; vasatī (Sanskrit, western Indian)
bhadra	central offset in plan and in elevation
Bhadraka	square pillar with recessed corners
bhadra-khattaka	niche at the central offset
bhadranāsī	nāsī of the bhadraśālā
bhadra-pallavīs	pointed star-shaped division at the bhadra position
bhadra-prāsāda	shrine conjoined at the bhadras of the hall
bhadraśālā	aedicule of the wagon-vault building above the vimāna-wall's bhadra in the hāra-parapet
bhadrāvalōkana(ka)	balcony-formed bhadra-niche
bhāraputraka	dwarf atlantid
bhāravāhaka	weight-bearing atlantid figure in rājasēnaka/at pillar-bracket
bhiṭṭa	plinth-course (in pīṭha/adhiṣṭhāna; western Indian)
bhitti	wall
bhūmi	floor; tala
Bhūmija	storied superstructure made up of superposed kūṭastambhas/śikharikās
bhūta	dwarf goblin; pramatha, gaṇa
bhūtamālā	band of goblins (on the concealed projecting rafter-ends beneath the cornice of the architrave)
bhūtaśākhā	door-jamb bearing bhūta or goblin figures
bhuvaṅga	doorsill; udumbara
Brahmacchanda	square śikhara-type
Brahmakānta	tetragonal column-type

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Cakravāka (cakravākī)	cakvā-bird, a species of heron as a decorative motif
cakravākamālā	decorative band bearing cakvā-birds in file
cāmara	fly-whisk
cāmaradhara	male flywhisk-bearer as acolyte
cāmaradhāriṇī	female flywhisk-bearer as acolyte
candraśilā	moonstone; ardhacandra; aśvapāda (southern)
catuḥśākhā	four-jambed doorframe
caturaṅga	having four divisions at plan: karṇa, pratikarṇa, pratiratha, and bhadra
caturasra	cubical part of the pillar-shaft; saduram (Tamiḻ); also square configuration (in the context of ground plan)
catuṣkī	four-pillared porch or pavilion
caturmukha	four-faced; four-doored
catustala	four-storeyed
chādya	eave-cornice, awning
chādyakī	rooflet, minor eave-cornice
cippikā	minor inverted *cyma recta*
Citrakhaṇḍa	square column-type with square block below the laśuna and a series of bands, often ornamented and usually three, between the jaṅghā and the square block
citra-pōtikā	pōtikā-type with carved or painted central band at its acute-angled soffit
citraputrikā	leaning damsel figure at the pillar-bracket
Dala-paṅkti	series of lotus petals
dala-vibhakti	breaking of floor-plan into bays (with or without recesses between)
daṇḍaśākhā	pillaret-formed door-jamb

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daṇḍikā	miniature decorative pillarette; occurring often at the profile of āsanapaṭṭa-seatback
dēvakōṣṭha	niche for divinity (southern)
dēvakulikā	minor shrine
dēvakulikā-khattaka	shrine-formed niche
dēvālaṁkāra	deities as adornment on the temple and hall walls
dhārāvṛtta	fluted
dhārinī	supporting holder
dik	cardinal direction
Dikpāla	Regent of the Quarters or Direction
Drāviḍa ghaṇṭā	Draviḍa-śikhara, on the superstructure of a vimāna or over a Phāṁsanā
Drāviḍa	mode of vimāna in southern style
Drāviḍa-kūṭa	aedicule of a Drāviḍa vimāna
Dvādaśa-Ādityas	12 Ādityas/Sūryas
dvāra	door
dvārabandha/ dvāraśākhā	doorframe
dvāramaṇḍapa	hall-formed gate attached with the temple's compound wall
dvārapālas	door-guardians
dvāraśālā/dvāraśōbhā	small entry-gate usually with śālā-roof (Tamiḻnadu) or with eave-cornice (Karnataka)
dvi-aṅga	having two projected ratha-buttresses (karṇa and bhadra)
dvi-śākhā	two-jambed doorframe
dvitala	two-storeyed
Ēkādaśa-Rudras	11 Rudras
ēkaśākhā	doorframe with a single decorative door-jamb

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ēkatala	single-floored
ēkāṅga	square without bay-proliferations on plan
Gāḍha	large central cavity in a nāsī-dormer
gagārapaṭṭī/gagāra-paṭṭikī	band bearing a hanging series of scout-badge shaped motif
gajākrānta-siṁha	a decorative motif showing lion attacking and subduing an elephant; kari-kumbha-vidāri
Gajalakṣmī	tutelary figure carved at the lalāṭa as a presiding deity or an auspicious figure; Abhiṣēka-Lakṣmī
gajapīṭha/gajāvalī/ gajapaṭṭī	elephant band in base
gajatālu	cusped course of a ceiling
gala	recessed moulding; kaṇṭha
galapāda	vertical block at intervals forming panels inside the gala-recess
gaṇa	goblin; pramatha, bhūta
gaṇaśākhā	jamb showing gaṇas
gandharva	celestial minstrel
gandharvaśākhā/ gandhavāśākhā	door-jamb showing heavenly minstrels (placed in upward moving series)
garbha	cella (womb); sanctum sanctorum
garbhagṛha	womb-house, sanctum
garuḍa-maṇḍapa	hall for the Viṣṇu's mount, Garuḍa
ghanadvāra	false door
ghaṇṭākūṭa	kūṭa-aedicule crowned with a fluted bell
ghaṭa	vase, pot; capital's cushion-shaped pillar-member (above laśuna); sometimes kalaśa-finial
Ghaṭapallava	pillar type having vase-and-foliage member

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ghaṭapallava	vase-and-foliage member of a Ghaṭapallava pillar; pūrṇaghaṭa
ghaṭikālaya	school or college
Gōnētra-jāla	screen with stylized cow-eye pattern
gōpura	gate-house (Dravidian and early Indian in general)
grāsa/grāsamukha	gorgonoid head-mask; kīrttimukha
grāsakiṅkaṇikā	a decorative motif showing bell with a hanging chain dangling from a grāsa-mask
grāsa-kiṅkaṇikā-jāla	festoon formed by kiṅkaṇikās issued from the grāsa-heads
grāsapaṭṭī	a decorative band bearing a file of grāsa-heads
gṛhapiṇḍi	wall with entablature of an upper storey below the grīvā neck; often the recess between the cupola and the entablature
grīvā	neck below the āmalasāraka
gūḍha	closed
gūḍhamaṇḍapa	closed hall
Gulikā-jāla	perforated screen with figure(s)
Haṁsa	goose, gander (decorative motif)
haṁsa-cakravāka-paṭṭī	band showing haṁsas and cakravāka birds
haṁsapaṭṭī/ haṁsapaṭṭikā	minor decorative band showing haṁsas in formation
haṁsamālā	haṁsa-band below the cornice of the architrave
haṁsapīṭha/haṁsāvalī	haṁsa-band in the base
hāra	parapet of the upper storey/stories forming the superstructure, most often including kūṭa and śālā aediculae; (often wrongly interpreted to be the recess between the wall-aṅgas)
hārāntara	visible hāra-section between aediculae

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Hastinētra-jāla	A type of grille metaphorically showing "elephant-eyes in linkage"
hastihasta	stylized elephant-trunk shaped stairway-banister
hastinī	female-elephant
hōma/ōma	basal-block of pillar
Indrakānta	16-sided column-type
Īśakānta	round column-type; Rudrakānta
Jāḍyakumbha	inverted *cyma-recta* moulding in a base
jagatī	(1) basal moulding of adhiṣṭhāna; plinth course (2) platform supporting a temple (with its hall) (northern Indian usage)
jalapatra	water-leaf decoration on the inverted laśuna of the wall's serried shafts
jāla (jālaka)	grille; grille-pattern: Types: Ṛjusūtra, Gōnētra, Hastinētra/ Kuñjarākṣa, Gulika, Nāga, Puṣpakaṇṭha/Puṣpakhaṇḍa, etc.
jaṅghā	wall-section
jaṅghā-pallavī	pointed ratha of the jaṅghā section of the wall
janma	sub-plinth course
Jina-traya	seated Jina flanked by two standing Jina figures
Kakṣāsana	seat-back or backrest above the āsanapaṭṭa-seat of a sabhāmaṇḍapa/raṅgamaṇḍapa-hall or bhadrāvalōkana-balcony
kalaśa (northern and upper southern)	vase-finial; ghaṭa, stūpī, stūpikā (southern); also torus in a vēdībandha group of mouldings (northern and upper southern)
kalpadruma	wish-fulfilling tree (decorative motif)
kalpavallī	wish-fulfilling vine; kāmalatā
kalyāṇamaṇḍapa	hall for marriage ritual (of a deity)

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kāmalatā	wish-fulfilling vine; kalpavallī
kampa	rectangular fillet
kandhara	generally a taller recess between upper and lower sets of basal mouldings
kaṇṭha	neck; recess between mouldings
kapilī	junction wall encompassing antarāla-vestibule between vimāna and the hall
kapōta	roll-cornice
Kapōtabandha	adhiṣṭhāna type with kapōta or kapōtapālī topping above the prati-kaṇṭha mouldings
Kapōtabhadra	upapīṭha-type with topping kapōta or kapōtapālī
kapōtapālī	flexured minor cornice of a base/entablature
kapiśīrṣa	crenellation (of rampart, sometimes compound wall)
kari-kumbha-vidārī	a motif showing a lion tearing off the dorsal part of an elephant; gajākrānta-siṁha
karṇa	corner; corner division in ground plan and hence of base and wall; kōṇa
karṇaka	knife-edged moulding in a base
karṇakūṭa	kūṭa-turret placed above the karṇa-bay of a wall
karṇāṇḍaka	decorative āmalakas set in the karṇa-rēkhā/vēṇukōśa of a Nāgara temple; bhūmī-āmalakas
karṇāli	knife-edged moulding in a base; karṇaka
karṇa-prāsāda(s)	minor shrine(s) located at the corners of the temple; kōṇa-vīmana(s)
karṇaśṛṅga	śikharikā-turret placed over the karṇa in the Anēkāṇḍaka śikhara
karṇikā	knife-edged moulding
karōṭaka	large central ceiling of a hall, like a huge inverted bowl
kaṭakāvṛta	ribbed; kumuda-type

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kaṭṭu (Tamiḻ)	necking in pillar shaft
khalva-śākhā	depressed intermediate door-jamb
kharaśilā	foundation-capping course
khattaka	niche
khuracchādya	inverted bowl inverted cyma-awning, generally ribbed
kiṅkaṇikā-jāla	festoon with hanging miniature bells
Kinnara-vyāla	vyāla in kinnara form
kōla	coffered course of a ceiling
kōlaja-lambana	pendentive made up of kōla courses
kōṇa	corner; karṇa
kōṇikā	projected half corner between bays
kōṇavimāna	shrine located at the corner of a vimāna; karṇa-prāsāda
kōṣṭha	niche
kōṭa	rampart; surrounding wall
kṣaṇāntara	intercolumniation
kuḍamala	lotus-bud
kukṣināsī	lateral gable-nāsīs of a bhadraśālā-aedicule
kumāra	weight-bearing atlantid figure at the pōtikā-bracket (or stambhaśīrṣa-bracket) of a pillar
kumbha	pitcher-finial; also second moulding in sequential order in vēdībandha
kumbhikā	pillar-base
kumuda	torus moulding in adhiṣṭhana: Types: tripaṭṭa, vṛtta, dhārāvṛta, kaṭakāvṛta
kuñjarākṣa	stylized elephant-eye motif
Kuñjarākṣa	screen type formed by the conjoined chains of this motif

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kuṇḍa	stepped reservoir: usually square or rectangular
kūṭa	square aedicule of a Dravidian vimāna: of caturvarga, rarely ṣaḍvarga type
kūṭakōṣṭha	niche having a kūta as its crowning member
kūṭastambha	pillaret bearing a kūṭa above; usually figuring as wall decoration
Kūṭina	superstructure having a storied arrangement
Lalāṭa	block of stone at the tutelary position upwards in the centre of a doorframe
Lalāṭabimba	tutelary deity over a door, carved on a lalāṭa-block
lambana	central pendent of a Sabhāmandāraka and Sabhā-padma-mandāraka ceilings
Laśuna	sinuous, often vase-shaped, shoulder-part of a column-shaft below the capital members
laṭā	vine
Latina	ēkāṇḍaka or mono-spired northern Indian temple śikhara
lūmā	subsidiary pendentive(s) whose series is often arranged around the central lambana
lumbikā	minor projecting bracket (for supporting nāyikā or citraputrikā figure of a column in a hall)
lupā	rafter
Maddala/madala	strut, cantilever, modillion
madhyālatā	central spine of northern Indian śikharas or of a few Karṇāṭan superstructures
madhyapaṭṭa	middle band of a basal kumuda of the tripaṭṭa type
mahāmaṇḍapa	large hall attached to an ardhamaṇḍapa; gūdhamaṇḍapa, sometimes also raṅgamaṇḍapa; piriyamaṇḍapa (old Kannaḍa)
mahānāsī	large nāsī; facial larger dormer of a śikhara-cupola; figuring also at the śukanāsa-front in Karṇāṭan vimānas

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mahāvājana	broad band, a moulding of a base
makara	sea-monster, dolphin
makara-tōraṇa	tōraṇa-arch spewed from the mouths of an opposed pair of makaras, or issued from the tails of reversed makaras
makarapīṭha	makara-bearing band in a base (in decoated Hoysaḷanāḍu temples)
makara-praṇāla	makara-shaped water-chute or conduit for discharging deity's lustral water; elsewhere in halls, at eave-cornice, etc.
mālādhara	garland-bearing vidyādhara
mālākāra	garland-maker
mālāśākhā	pearl-cable shaped door-jamb
mālāsthāna	shaft-portion below the laśuna decorated with pearl-string ornament
mālikā	colonnaded cloister
mānastambha	pillar of respect, erected before or near a Jaina temple
mānasūtra	straight line marked by a measuring cord
Mañcabandha	adhiṣṭhāna-type
Mañcabhadra	upapīṭha-type
mañcikā	pedestal-like moulding in the lower section of a temple-wall
maṇḍapa	hall, generally columnar
maṇḍapikā	pillared pavilion, usually small
maṇḍi	echinus; Types: pāli, padma, nāgadala
maṇḍōvara	well proper (of a prāsāda/vimāna) (west Indian)
maṅgala-ghaṭa	auspicious jar
maṇibandha/ manipaṭṭikā	jewel-band
mattavāraṇa	vēdikā-dado, usually with fronting elephant figures
Mātṛkā/s	mother-goddess; mother-goddesses (seven; Sapta-Mātṛkās)

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mēṣa-makara-mālā/ mēṣa-makara-paṭṭikā	prati-kaṇṭha of a base bearing end-makaras and vyāla figure(s) between
Miśraka	composite; compound polygonal pillar
mithuna	auspicious couple (decorative motif)
mithunaśākhā	door-jamb bearing couples
mṛṇālavallī-śākhā	jamb with meandering lotus creeper
mṛṇāḷikā	eave-strut; usually a faceted lotiformed cantilever
mukhacatuṣkī	pillared entrance-porch
mukhamaṇḍapa/ mukhaśāla	front hall; entry hall
mukhapaṭṭī	peripheral band defining the contour of a nāsī
muktājāla	pearl-festoon
muktāśākhā	pearl-cable jamb
muktā-tōraṇa	pearl-cable arch
muktāvalī	pearl-string
muktā-varāla	grāsa or vyāla-head sphewing pearl string
mūlamañjarī	central spire of an Anēkāṇḍaka (Nāgara) śikhara
Muṇḍamāla	flat-roofed temple (or hall)
muṭṭa/maṭha (Kannaḍa)	monastery
Nābhicchanda	concentric ceiling with cusped and coffered courses
Nāga-jāla	A perforated screen made up of intertwining cobras (nāgas and nāginīs) in half human form
Nāgara	north Indian Latina as well as Śēkhari (Anēkāṇḍaka) temple-śikhara
Nāgara-ghaṇṭā	fluted bell-member, usually crowning the Phāṁsanā or Saṁvaraṇā roof (of northern Indian temples)
Nāgara-kūṭa	turret of Latina or Anēkāṇḍaka form

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nāgaśākhā	śākhā-jamb of the door bearing entwined nāga-nāginī pair (occurring in Karṇāṭan temples)
nakrapaṭṭikā	prati-kaṇṭha of the temple's base or of hāra-base bearing makara-figures
nāla	channel
nāḷambalam (Malayalam)	mālikā-cloister
Nandi	Śiva's bull; vṛṣa
Nandi-maṇḍapa	pavilion for Śiva's bull
Nandi-stambha	column bearing Nandi figure at the top
Nara-vyāla	vyāla with a human head
nāsī	gable-end of a wagon-vault roof; gavākṣa, "horse-shoe" shaped dormer or the so-called "caitya-arch" dormer as decorative motif
nāsikā	diminutive form of nāsī
Naṭēśa	dancing Śiva figure (set in śukanāsa's great nāsī); also occurring in the central box of a compartmental ceiling; as pantheonic image on the temple walls
nāṭyaśālā	drama-theatre
navaraṅga (Kannaḍa)	square columnar hall, usually of closed type, with nine internal quadrants
navaśākhā	nine-jambed doorframe
nāyikā	(figure of) a female dancer showing *abhinaya*-expressions
Nidhi	seated male figure as personified wealth or treasure: Types: Śaṅkhanidhi, Padmanidhi, etc.
Nidhiputra	"wealth" personified as a youth
nirandhāra (prāsāda)	(temple) without ambulatory
Padma	1. inverted *cyma-recta* moulding with (or without) lotus-petal pattern as decoration; 2. loti-formed maṇḍi-type 3. lotus-shaped cupola-cap

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padmacchatra	loti-formed cap above the āmalaka of a Bhūmija śikhara
Padmaka	ceiling showing lotuses or lūmās
padmakēsara	central stamenal tube of a ceiling
padmalatā	lotus-creeper
padma-mālā	door-jamb showing lotus-garland as decoration
Padmanābha	ceiling type bearing lūmā-pendentives
padmapatra	series of lotus petals (carved on the external-most jamb)
padmaśākhā	door-jamb, usually outermost, showing lotus petal-decoration
Padmaśilā	Samatala or flat ceiling showing central lotus carving
pāli (pālyākāra maṇḍi)	(inverted) dish-shaped maṇḍi
pallavī	pointed half-diamond shaped ratha in ground plan as well as in elevation
pañcabhauma	five storied superstructure
pañcaśākhā	five-jambed doorframe
pañcatala	five-floored (vimāna)
pañcāyatana	shrine complex with four sub-shrines at the four corners
pañjara	decorative motif (architectural) based on the nāsī-dormer front of an apsidal shrine
parivārālaya	subsidiary shrine
parṇamālāpaṭṭī	decorative band showing leafy vine motif
pārśvacatuṣkī	lateral porch of a hall
pārśvanāsī	lateral nāsī-dormer
pataṅga	door-lintel; uttaraṅga
patra	leaf
patraśākhā	door-jamb showing vegetal decoration
paṭṭa	broad rectangular fillet

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paṭṭikā	rectangular fillet; often top-slab of an adhiṣṭhāna; also kampa or auxiliary fillet
paṭṭaśālā	oblong or lobby-formed columnar hall or forehall
parikara	image-frame or niche-frame
pūrṇa-kamala	full-blown lotus
pēdyā/pēdyāpiṇḍa	lower section of door-jamb bearing guardian and acolytic figures
phalaka	abacus; square pillar-plank above maṇḍi-echinus and supporting the pōtikā-bracket
phālanā	chamfered subdivision or indentation in a ratha-buttress and in śikhara
Phaṁsa-kūṭa	kūṭa with miniature Phāṁsanā (tiered pyramid)
Phāṁsanā (Phaṁsanā)	tiered pyramidal roof invariably crowned with Brahmacchanda śikhara (Upper Drāviḍadēśa) or fluted ghaṇṭā (northern India)
pidhānaphalaka	plank or slab sealing the garbhagṛha/śikhara
piśāca	ghoul
pīṭha	base
pīṭhikā	pedestal (usual for an image or liṅga)
pōtikā	bracket-capital; Types: citra, taraṅga, puṣpa
pradakṣiṇāpatha	circumambulatory path
prākāra	enclosure wall
pramatha	goblin; gaṇa, bhūta
pramathaśākhā	door-jamb bearing pramathas or amorini figures
pramatha-vallī	peopled scroll; inhabited vine
praṇāla	water-chute for draining lustral water; nāla
prāsāda	temple, palace, larger mansion
prastara	entablature

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prati	plank-moulding of the temple base and hāra
Pratibandha	A type of adhiśṭhāna with prati-kaṇṭha moulding at its upper end
Pratibhadra	bay following the bhadra and succeeding pratiratha
prati-kaṇṭha	recessed moulding (antarita) with paṭṭī-band above; often bearing makara and vyāla figures
pratikarṇa	wall-bay flanking karṇa (in caturaṅga plan)
pratōlī	gatehouse, gateway
pūrṇaghaṭa	vase-and-foliage member (of a pillar)
Puṣpakaṇṭha/ Puṣpakhaṇḍa	A jāla-screen with floral motif inserted in the orifices as well as carved at the junctions of the uprights and cross-bars
puṣpapaṭṭī/ Puṣpapaṭṭikā	minor band bearing floral (or vine) decoration
putrikā	female dancing (or acting) figure at pillar-brackets; nāyikā
Ramaṇaka	landing/pavilion in the step-well
raṅgabhūmikā	raised dias at the hall-nave
raṅgamaṇḍapa	semi-open colonnaded hall for theatrical purposes; sabhāmaṇḍapa
ratha	projecting bay in plan and elevation; also bhadra
ratna	diamond or lozenge-shaped decorative motif
rati-nāyaka-mithuna	couple engaged in amorous act
ratnabandha	jewel-band
ratnapaṭṭī/ratnapaṭṭikā	minor jewel-band
ratnaśākhā	gem or jewel-bearing door-jamb
Ṛjusūtra-jāla	jāla-screen formed by intercrossing uprights and transoms
Rucaka	square pillar; Brahmakānta
Rudrakānta	round column-type; Īśakānta column

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rūpaka	narrative episode (carved on decorative bands)
rūpaśākhā	figure-bearing door-jamb
Sabhāmaṇḍapa	semi-open colonnaded hall; audience hall, pilgrims' hall; also raṅgamaṇḍapa
Sabhāmandāraka	cusped and coffered ceiling with a central lambana-pendentive
Sabhāmārga	main ceiling of a hall with cusped and coffered courses (of kōlas and gajatālus)
Sabhā-padma-maṇḍāraka	ceiling showing the central pendentive surrounded by padma-lūmās
Saḍaṅga-Vēdībhadra	A Vēdībhadra upapīṭha having six mouldings
ṣaḍśākhā	six-jambed door-frame
saduram (Tamiḻ)	caturasra, cubical section in pillar-shaft
sahasradala-kamala	thousand petaled lotus, usually carved at the surface of the flat Padmaśilā-ceiling
Sahasrakūṭa	A Jaina symbolic representation of a thousand-Jina temple
śākhā	decorative door-band; door-jamb
śākhā-vibhakti	division of door-frame into śākhā-jambs
Śālabhañjikā	dryad
śālā	nave; aedicule of wagon-vault vimāna (or hall); oblong hall
śālā-nāsī	main fronting dormer of a bhadraśālā
salilāntara	recess between wall-bays
Samatala	flat (ceiling)
sāndhāra	temple with inner ambulatory passage around the cella
śaṅkhāvarta	moonstone with sinuous extremities containing carved conches (Karṇāṭan and north Indian)
saptatala	seven-storied (vimāna)
Sapta-Mātṛkās	seven mother goddesses

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saptaśākhā	seven-jambed doorframe
Sarvāṇha	Jaina version of Kubēra (Digambara sect); Savānubhūti (Śvetāmbara)
Sarvānubhūti	name of a Yakṣa; Jaina version of Kubēra (Śvētāmbara sect); Sarvāhṇa (Digambara sect)
sarvatōbhadra	four-faced, with four openings; caturmukha
śāsana-maṇḍapikā	pavilion sheltering an inscribed stele
śatadala-kamala	hundred-petaled lotus
saubhāgya-paṭṭa	horizontal course below doorlintel, bearing Lakṣmī as a tutelary deity
Śekhari	Anēkāṇḍaka-śikhara
śikhara	crowning cupola (in case of Drāviḍa vimānas); Types: Brahmacchandra (Caturasra), Viṣṇucchandra (Aṣṭāsra), Rudracchanda (Vṛtta), Gajapṛṣṭha (apsidal), Sabhākāra, Śālākāra (wagon-Vault); also north Indian Nāgara/Bhūmija temple's superstructure
siṁha	lion (decorative motif)
Siṁhamukha-tōraṇa	tōraṇa with a crowning gorgonoid or leonoid head
siṁhapīṭha/siṁhapaṭṭī	file of lions as a basal decorative band
siṁhāsana	lion-throne
skandha	shoulder moulding
sōpāna	step (of a stairway)
Śrīkāra	lathe-turned bed-stead like round-shafted pillar; Rudrakānta or Īśakānta (Karṇāṭan version)
Śrutadēvatā	Sarasvatī personifying the sacred Jaina canon
stambha	pillar, column; Types: Rucaka, Bhadraka, Vardhamāna, Brahmakānta, Viṣṇukānta, Iśakānta/Rudrakānta, Indrakānta, etc.
stambhikā	pillarette
stambhaśākhā	pillaret-formed jambs

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stambhaśīrṣa	pillar-bracket, a member of the capital-complex
stūpī/stūpikā	jar-finial (Dravidian vimāna); kalaśa
subhadra	central offset of bhadra
subhadra-jaṅghā	jaṅghā of the central-most offset
subhadra-khattaka	niche at the central-most face of the bhadra
śukanāsa	forward-drawn fronton or antefix of a vimāna-superstructure (Karṇāṭan, north Indian) occurring above the kapilī-walls
śuṇḍā-sōpāna-sañcaya	stairway flanked by she-elephant figures
śūrasēna	large caitya-dormer on śukanasa-fronton; sometimes applied also at the lowest sector of the other faces of the śikhara as in Bhūmija and Kaliṅga-Nāgara styles; occurs also as frame for kumbha-niches
surasundarī	heavenly damsel; apsaras
śūrpa	pent-roof variety (of chādya-cornice or a constituent of a tiered roof)
Tala	floor, storey
talajaṅghā	lower jaṅghā-register of a wall with two jaṅghās
tantraka	horizonal upper facia of a beam or lintel
tāṭi	minor dish-moulding over laśuna
ṭhakāra	minor caitya-dormer
tilaka	a sort of Phaṁsa-kūṭa, carved (generally in series) on door-lintels, āsanapaṭṭa's exterior face, etc.
tōraṇa	auspicious garland-like motif; decorative arch-way/gateway (early Indian)
tōraṇa-parikara	image's (or niche's) frame crowned with tōraṇa
traipuruṣa/tripuruṣa	Brahminical trinity: Śiva, Viṣṇu, and Brahmā/Sūrya
trikūṭa/trikūṭācala	triple shrine, three-shrined temple
tripaṭṭa	tri-faceted (kumuda type)

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Tripuruṣa-śālā	hall-temple enshrining the trinity Brahmā/Sūrya, Śiva, Viṣṇu
triśākhā	three-jambed doorframe
tritala	three-floored vimāna
Ubhayamukhī	bifacial (figure)
udgama	triangular pediment, usually formed by gavākṣa-dormer mesh
udumbara	doorsill, threshold; bhuvaṅga
ugra	terrifying
upabhadra	minor side-offsets flanking the subhadra (central facet) of a bhadra
upāna	sub-plinth moulding
upapīṭha	platform or socle beneath the adhiṣṭhāna; Types: Mañcabhadra, Kapōtabhadra/Kapōtāsana, Vēdībhadra, etc.
upparige (Kannaḍa)	gate-house, gate-hall; dvāramaṇḍapa
upaśālā	subsidiary wagon-vault aedicule in the hāra
upsarga	tormentation
uraḥmañjarī	half-spire leaning against an upper uraḥamañjarī, also against the mūlamañjarī or central spire
ūrdhva-jaṅghā	upper register of the temple wall
ūrdhvapadma	minor *cyma-recta* with lotus-petal pattern
utkṣipta-lūmā	lūmā with recessed courses
uttara	architrave of the entablature; lintel, beam
uttaraṅga	door-lintel; pataṅga
uttānapaṭṭa	pavement, of compound or of the top of the platform
Vāhana-maṇḍpa	hall for mount/vehicle
vājana	fillet

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vajrakumbha	kumbha moulding with highly concave curve
vallī	vine
vallī-khaṇḍa	portion of a vine (decoration)
vallīmaṇḍala	vine-circlet
vallī-paṭṭikā	creeper-bearing band
vallī-śākhā	creeper-bearing door-jamb
vandanmālikā	tōraṇa type
vapra	plinth course; jagatī-plinth
vāpī	step-well
varaṇḍikā	entablature
vāravadhū	courtesan
Vardhamāna	square pillar with two recessed corners
vasantapaṭṭikā	band bearing vegetal scroll-carving
vāstuśāstra	manual of architecture; architectural tradition
vēdī	altar; group of wall mouldings (above the adhiṣṭhāna); plank-moulding below the grīvā-śikhara
vēdībandha	aggregate of five mouldings — khura, kumbha, kalaśa, antarapaṭṭa, and kapōtapālī — in the base or lower section of the wall of north Indian and a few Karṇāṭan temples
Vēdībhadra	upapīṭha-type
vēdikā	railing-formed blind dado of a pillared porch/raṅgamaṇḍapa
Vēsara	Advanced (Karṇāṭa) form of Dravidian superstructure
vidyādhara	angelic figure (possessing magical powers)
Vidyādharaśākhā	door-jamb bearing vidyādharas (often with vidyādharīs or consorts in medieval Karṇāṭan temples)
vikarṇa	triangular angle-slab of a ceiling, often carved
Vīṇā	Indian lute

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vimāna	shrine, temple; Dravidian, Karṇāṭan as well as early Indian prāsāda in a temple complex
Viṣṇukānta	octagonal pillar type
vitāna	ceiling; Types: Samatala, Padmaśilā, Nābhicchanda, Padmanābha, Padmamandāraka, Sabhāmārga, Sabhāmandāraka, Sabhā-padma-mandāraka, etc.
vīthika	oblong forehall or fore-lobby, verandah
vṛṣamaṇḍapa/ vṛṣamaṇḍapikā	Nandi-pavilion; Nandi-maṇḍapa
vṛttasphuṭita	round pillarette with pot-base and nāsikā-top (as wall-ornament)
vyāla	composite fantastic animal
vyālamālā/vyālāvalī/ vyālapaṭṭī	band of vyāla figures
vyālaśākhā	door-jamb bearing vyāla figures
Vyāmiśra	compound pillar; Miśraka
Yakṣa	tree-spirit; acolytic divinity attending upon or associated with a Jina
yakṣarāṭ	Sarvānubhūti; Lord of the Yakṣas; Kubēra
yakṣī	female elemental spirit

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